

COMIC BOOK  
ART TIPS & TECHNIQUES

BLUE LINE PRO'S

# SKETCH

Digital Coloring

#13

\$5.95  
\$8.40 can.

A chat with Micronauts'  
**JOSH BLAYLOCK**

G.I. Joe, Lady Death, Spider-Man  
Comic's Painter  
**DAVID MICHAEL BECK**

Writing for Pencilers  
Inking the Figure

SKETCH MAGAZINE #13

\$5.95



7 4470-99843



02

BLUELINEPRO.COM



# NOW EVERYONE CAN BE A HERO. THE LITTLE WHITE MOUSE BENEFIT PRINT

In response to the World Trade Tower tragedy of September 11th, Paul Sizer will be offering an art print honoring the New York City firefighters and rescue workers who lost their lives. The money generated by sales of the 11" x 17" art print will go directly to The New York Fire 9-11 Disaster Relief Fund, a relief service that provides financial support to the families of the firefighters and rescue workers who died saving others during the attack. Blue Line Pro, the publishers of Sizer's comic series LITTLE WHITE MOUSE, have stepped up to the plate and will facilitate the production and sales of the print through their own online store. Sizer will oversee the entire project and personally forward the donations collected to the fund's administrators.

The Little White Mouse Benefit Print is available to view in the blinking "News Updates" section of the Little White Mouse Flash website ([www.littlewhitemouse.com](http://www.littlewhitemouse.com)). From there, people can link directly to the exclusive sales page within the Blue Line Pro online store ([www.bluelinepro.com](http://www.bluelinepro.com)) or to The New York Fire 9-11 Disaster Relief Fund website for more information. For a small donation of \$10.00 or more, supporters will receive one 11" x 17" LWM Benefit digital art print on hi-gloss photo grade paper, mailed directly to them. People can pay either by credit card at Blue Line Pro's special PayPal ([lwmbenefit@bluelinepro.com](mailto:lwmbenefit@bluelinepro.com)), by phone at 859-282-0096 or mail to: LWM Benefit c/o Blue Line Pro, P.O. Box 6426, Florence, KY 41022-6426 or 8385 U.S. Highway 42, Florence, KY 41042.



[www.littlewhitemouse.com](http://www.littlewhitemouse.com)  
[www.bluelinepro.com](http://www.bluelinepro.com)

**"It's certainly easier to write about having boundless hope in a comic book story than to actually manifest it in real life..."**

**-Paul Sizer**





A Note...

See - # 13 isn't *always* unlucky...

I hope you enjoy and learn from our exclusive, in-depth *Sketch* look at this issue's cover talent.

David Michael Beck is a local artist that exploded on the comic scene with his beautifully illustrated Chaos! covers of Lady Death. He has since worked with many of the top comic book publishers, working on such licensed properties as Star Wars and G.I. Joe. David is a treat to this crazy industry. I look forward to seeing his work around for a long time to come, and I'm pleased to be one of the first to sit and talk with him as he begins his main push into the comics industry.

I'm happy to see that the future for *Sketch* is only getting brighter. As we all weather these tough industry times, we've been working hard to improve...and bring you solid, informative material that you can enjoy and benefit from, on a frequent basis. We have scheduled diverse and exciting features for the next four issues of *Sketch*, including next issue's interview with best-selling author and comics luminary Neil Gaiman. *Star Wars: Episode II* comic book artist Jan Durseema leads off issue #15, with *Danger Girl* creator J. Scott Campbell and *X-men* artist Ron Garney to follow. We are currently working on interviewing many more high profile creators for future issues, always trying to bring you the information on how these creators succeed in this industry, how they do what they do, and the qualities that make them fan favorites.

At Blue Line Pro, we begin our third year of publishing *Sketch* with the same optimism and enthusiasm that we had when we published *Sketch* #1.

Most importantly, our goal - to bring you quality information to help enhance your knowledge and enjoyment of the comics profession - remains the same, strong as ever.

Through the ups and downs of the industry during in the recent past, our first years have happened because the following creators have taken the time to share their thoughts and knowledge with us - so please take the time and thank these creators: Beau Smith, Bill Baker, Tom Bierbaum, Mitch Byrd, Mike Maydak, Klaus, Paul Sizer, Flint, and the many other terrific professionals that graced our cover features and interiors over *Sketch*'s first two years. I hope you'll continue to join us as we all enjoy the rich future of our beloved medium - the great field of comics!

Thanks.

Take care,

Bob

bobh@bluelinepro.com



Spider-Man © Marvel Comics.

## the feature

David Michael Beck	
interview by Mike Maydak	pg. 5
David Michael Beck - My Working Process	pg. 57
Josh Blaylock	
chats with Mike Maydak	pg. 12



## the stuff

Beau Smith - Assume the position	pg. 15
Mitch Byrd - How to Draw Directing the Eye	pg. 17
Tom Bierbaum - Moving Beyond Good and Evil	pg. 21
Chuck Dixon - Writing for Pencilers	pg. 43
Chris Deier - Inking the Figure	pg. 44
Aaron Hübrich - Scanning Your Artwork	pg. 55
business directory - printers	pg. 41
classifieds	pg. 42
preview: Nick Cardy	pg. 49
Liberty Meadows Art Contest Winners	pg. 50
letters	pg. 51



# BLUE LINE PRO'S SKETCH

VOL. 3 NUMBER 1 - ISSUE #13  
ISSN: 1536-7932



## Bob Hickey

Along with his duties with Sketch Magazine, he has been the creative force behind Blood & Roses, StormQuest and Tempered Steele. He currently has a new Blood and Roses series in the works along with his new creator owned series Race Danger which both should be appearing at BLP Comics.

Bob is one of the co-founders of Blue Line Productions. [www.bluelinepro.com](http://www.bluelinepro.com)  
He can be reached at [bobh@bluelinepro.com](mailto:bobh@bluelinepro.com)



## Beau Smith

Beau created and writes Parts Unknown currently at Image Comics, writer of The Undertaker for Chaos Comics, The Tenth, Wynonna Earp, Spawn: Book Of Souls, Wolverine/Shi, Batman/Wildcat and the upcoming cross over-Xena/Wonder Woman and several Star Wars stories for Dark Horse.

[www.sacredstudios.com/partsunknown](http://www.sacredstudios.com/partsunknown)



## Tom Bierbaum

Tom with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



## Flint Henry

Began his comic career began in the waning days of the independent market of the '80's, where his frenetic and violent style enjoyed a popular run on the fondly remembered Grimjack at First Comics. Over the years to follow, some personal favorites include Lawdog; a creator owned character done with longtime friend Chuck Dixon from Marvel/Epic, as well as numerous Batman related projects from DC. He's also produced a variety of comic product for Todd Toys (now McFarlane Toys), Image, SQP Inc, and Chaos!, as well as Eclipse, Dark Horse, Palladium, and others.



## Aaron Hübrich

Aaron was going to be the next great fantasy painter, but something caught his eye in college - comics! From then on he never looked back, focusing on making an impact on the comic book industry. In the 90's he learned a lot by self publishing, and working for several larger publishers. A few years ago, he became interested in digital coloring, and is now contributing his skills to major publishers.

With the help of BlueLine, Aaron is publishing a book showing the step by step process on how to make comic book come to life using Photoshop to color it. If you were ever interested in how to color for comics, then you really need to check out this book!



## Bill Baker

Since entering the field in late 1998, Bill Baker has established himself as one of the preeminent interviewers in the comics journalism community. After getting his start as a reporter on a now-defunct website, he graduated to doing both long and short form interviews for two of the best known comic book sites on the web, Comic Book Resources and Wizard World. This lead to his articles and interviews appearing in print magazines, including *Comic Book Marketplace* and *Comic Book Buyers' Guide*, as well as *Fantastic Visions: The Art of Matt Busch*, published by Avatar Press in 2001.

Bill's work combines a wide-ranging knowledge of both the art form and its practitioners with a deep and abiding respect for its rich history. If there's any single aspect that sets Bill's work apart from most reportage, it's the relaxed, conversational tone that pervades his interviews.



## M2 a.k.a. Mike Maydak

M2 has been taken under-wing as the patawan in training at the Blue Line Pro ranch. He is learning much from the experienced crew at Sketch about the comic industry and has mastered the technique of "getting lunch". He often contributes in the form of graphic design, writing, and editorial work. He is currently attending school at NKU with a Journalism major. On the side, he works on his fantasy novel.



## Chris Dreier

started his inking career in late 1993 with Riot Gear from Triumphant comics. He's since worked with Now Comics, Antarctic Press, Caliber Comics and Dreamsmith Studios. Currently he's working on Angel from Dark Horse Comics. In his spare time he works on his own comic book projects. Contact Chris at [dryinks@msn.com](mailto:dryinks@msn.com).



## Chuck Dixon

After a seemingly endless Bat-oeuvre - including Detective, Robin, and seminal work on Nightwing and Birds of Prey - Chuck Dixon leaves the darkness of Gotham, taking his particularly prolific and professional wave of storytelling to join the warm and sunny waters of CrossGen.



## Mitch Byrd

Mitch's pencils have wowed everyone, from the sci-fi superhero Guy Gardner crowd to the extreme-visceration indulgers of Verotik comics. Enjoy his attractive, lighthearted art with our Sketch exclusives.

Bob Hickey creative director/publisher

Flint Henry senior editor

Mike Maydak associate editor, letters

### Editorial Contributors

Tom Bierbaum, Beau Smith, Mike Maydak, Bob Hickey, Flint Henry, Aaron Hübrich, Mitch Byrd, Chuck Dixon, Chris Dreier, David Michael Beck.

### Artistic Contributors

Bob Hickey, Brad Gorby, Mitch Byrd, Flint Henry, Aaron Hübrich, Chuck Dixon, Chris Dreier, David Michael Beck.

Cover Illustration David Michael Beck

Pre-Press Design Blue Line Pro

For Advertising Information:

### SKETCH MAGAZINE

8385 U.S. Highway 42  
Florence, KY 41042

[sketchads@bluelinepro.com](mailto:sketchads@bluelinepro.com)

<http://www.bluelinepro.com>

ph: 859-282-0096 / fax: 859-282-9412

Sketch Comic Book Art Tips & Techniques Magazine is published bi-monthly (six times a year) by Blue Line Productions, 8385 U.S. Highway 42, Florence KY 41042, USA. Periodicals postage paid in Florence, KY and at additional mailing offices. Specialty Shop distribution handled by Diamond Comics Distributors, FM International. Basic subscription rates: one year (six issues) \$35.70 U.S., \$49.00 Canada & Mexico, \$88.00 Foreign. Prepaid in U.S. funds only. POSTMASTER send changes of address to Sketch Magazine 8385 U.S. Highway 42, Florence, KY 41042. Entire contents copyright 2002 Blue Line Productions. All Rights Reserved. Reproduction in whole or part is prohibited. PRODUCED IN THE UNITED STATES OF AMERICA.

# Blue Line Pro

Blue Line Pro  
8385 U.S. Highway 42  
Florence, KY 41042  
(859) 282-0096  
[BLUENELINEPRO.COM](http://BLUENELINEPRO.COM)

CEO - Mike Hickey

Creative Director - Bob Hickey

Circulation - Carol Doolin

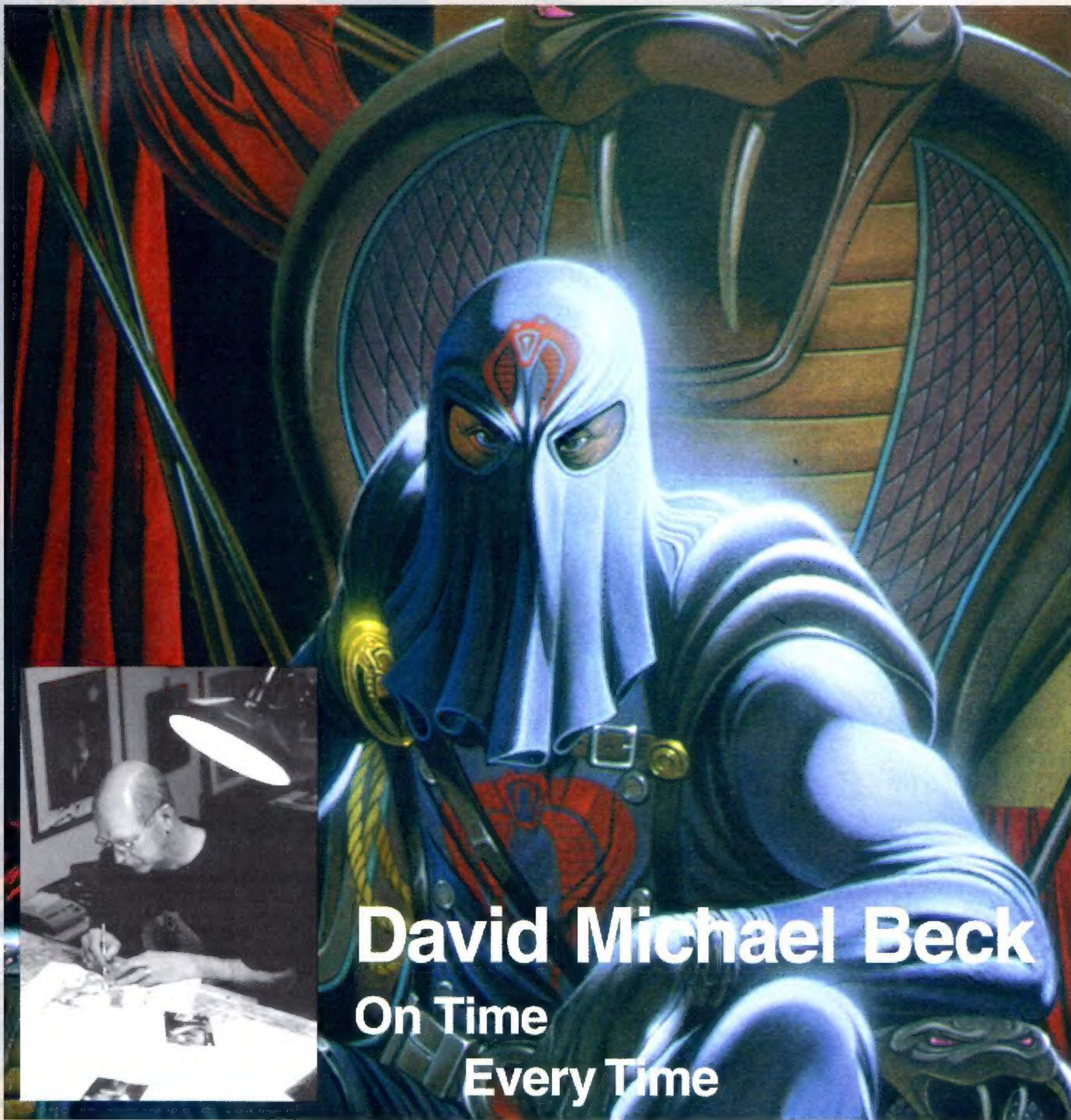
### What Are You Doing?

Whether you are a professional actively engaged in the field, passed through the industry doors on some level at a time in the past, or are looking to get involved with the comic book business in the future, please drop us a line - in this medium we all love, we want to hear from everybody. The Sketch letters forum is always open, and open to all! Let us know what you think about Sketch, topics and creators you'd like to see covered, or new features you'd like to see. Voice your opinions about the industry, share your industry-related experiences with others, or share your tips with the Sketch audience.

Comic books are a fun media! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

Any statements made, expressed or implied in Sketch Magazine are solely those of columnists or persons being interviewed and do not represent the editorial position of the publisher, who does not accept responsibility for such statements. All characters and artwork shown in Sketch Magazine are trademark and copyright of their respective owners. Enter contents copyright 2002 Blue Line Productions. Publication may not be reproduced in part or whole in any form without written permission of Blue Line Pro.





# David Michael Beck

## On Time Every Time

G.I. Joe © Hasbro, Inc.

interview conducted by Michael Maydak

With artwork gracing the back covers of the hot new *G.I. JOE* comics, David Michael Beck has become a true American Hero with his revolutionary presentation of some of pop culture's most fabled characters.

Armed with his stylized realism, Beck has propelled to the front of the comic book world, bringing to bear over 30 years of professional mainstream illustration experience on a number of titles that span the industry. From illustrating for Jerry Garcia's Grateful Dead to having originals owned by the likes of Bill Cosby, Mickey Hart, Hugh and Christy Hefner, and the Secretary of Defense Donald Rumsfeld, David has done it all. His long time passion for comic art has allowed him to pursue a childhood dream: working with comics.

Swamped by the demand for his services, David miraculously found the time to let *Sketch* into the inner sanctum of his home studio and let us have a peek into his world of deadlines, approvals, and his mixed medium process. Dealing with his newly found status as a comic book star, Beck straight forwardly discusses the current state of the illustration industry, the influences of his family, and his goal to remain on top of his skills and the times.

Be sure to check out page 57 for our exclusive, not-to-be-missed paint progressive of David's great piece for an upcoming issue of *Red Star*.





**Sketch:** First off, what would you say to the comment that your work with G.I. JOE has revolutionized how these pop culture characters are perceived?

**Beck:** I'm very flattered. I think what people are probably responding to is the stylized realism of my art coming to bear with those particular characters. I've been told I'm the first artist to depict the characters this way. The reaction overwhelmingly has been strong for every piece.

**Sketch:** Were you familiar with the characters before?

**Beck:** I've been familiar with G.I. JOE

since the 12" figures came out when I was a boy. I used to watch the cartoons with my son. He collected the 3 ¾" figures and played endlessly with them. But, to be honest, I never really connected with the characters.

**Sketch:** Did you have any interest in animation?

**Beck:** I majored in animation in art school. At one time I was offered a job to go to the [Walt] Disney School. This was back in 1974 when Don Bluth broke off from Disney Studios and took fifteen of the top animators with him to start his own studio. Disney put out a worldwide talent call and I responded to it. I went through

a series of submissions, reviews, etc., which lasted nine months.

I had studied all through school with the intention of becoming an animator and then I didn't pursue it. I had just finished four years of art academy, and didn't want to go back to another. I was also getting married, and would have had to move away. I decided to pursue freelance illustration.

Animation has always been a strong influence on my work. Working in comics has given me the opportunity to apply much of my younger influences in producing painted covers. I'm living a childhood dream.

**Sketch:** How do you feel your work and background has been received in the comic public?

**Beck:** The reception to my work has been very positive. In thirty years of working in the main stream market, I didn't have people come up to me and tell me how much they enjoyed my work and what it meant to them. I've never been exposed to that. For the first time I seem to have an audience. It takes a bit of getting used to.

**Sketch:** What first inspired you to start exploring your artistic talent? Did you draw when you were younger? How did it all start?

**Beck:** I guess I've always had a knack for it. When I was in third grade my teacher mentioned to my parents at a PTA meeting that I showed particular aptitude in art. She suggested that they might want to keep an eye on me, for it might be something to be nurtured.

My dad used to do a little bit of cartoon sketching for his own pleasure. He was good at it for what he did. When we came home that night after the PTA meeting, he picked up a Mickey Mouse comic laying on the coffee table, grabbed a pencil and paper, and sketched the head of Mickey while I looked on. I was stunned! I'd never thought about drawing from another image before. I had always drawn from my imagination. After that night I began drawing from comic books and comic strips in the newspaper. I have always read comic strips anyway. I just took it to the next level.

At age seven my parents enrolled me into a summer art program at a local art



academy. I took drawing lessons, mainly using pastel chalks and a large newsprint pad. The class would go out into the neighborhood around the school and we would sketch anything we saw.

*Sketch: What kind of work did you do before comics?*

**Beck:** Since graduating from art academy in 1972 I've worked in the mainstream illustration field, producing artwork for editorial, book publishing, advertising, and institutional applications. I worked on editorial projects to produce highly conceptual illustrations, and then took on commercial work to pay the bills. It's been a mix of everything.

*Sketch: What would you say to someone who is just starting in this industry without the experience?*

**Beck:** I would advise them to enroll in a structured art program geared towards this industry, such as the [Joe] Kubert School. One needs to understand how comics are produced in every aspect; drawing, composition, story telling, color theory, portfolio structure, etc. Those interested in sequential art should learn to draw every kind of subject matter, from every perspective and angle. Knowledge of form and how light and dark establish form and mood is all-important. Working in comics isn't just about drawing muscle bound heroes in action poses.

Along with learning the art process, one needs a comprehensive knowledge of art history, and the history of comics. Also, a strong desire and work ethic are paramount for success.

*Sketch: Judging from your experience in mainstream illustration, what kind of problems do you perceive within the comic industry?*

**Beck:** In general, delinquency in delivering work and inconsistency in quality seems common compared to the mainstream markets. Take a look at the general philosophy at CrossGen. They have a strong sense of discipline that results in a high quality product, delivered on time every time.

*Sketch: This industry seems to be full of such inconsistent examples.*

**Beck:** Yes it does. A talent needs to have a strong business sense. That entails discipline, commitment, working well with people, consistency of quality, and meeting deadlines. I believe it is the nature of this industry to seek out young, fresh talent. But, along with that comes the liability of immaturity and inexperience. The sooner a talent grasps the concept of professionalism in all its facets, the quicker their careers will progress.

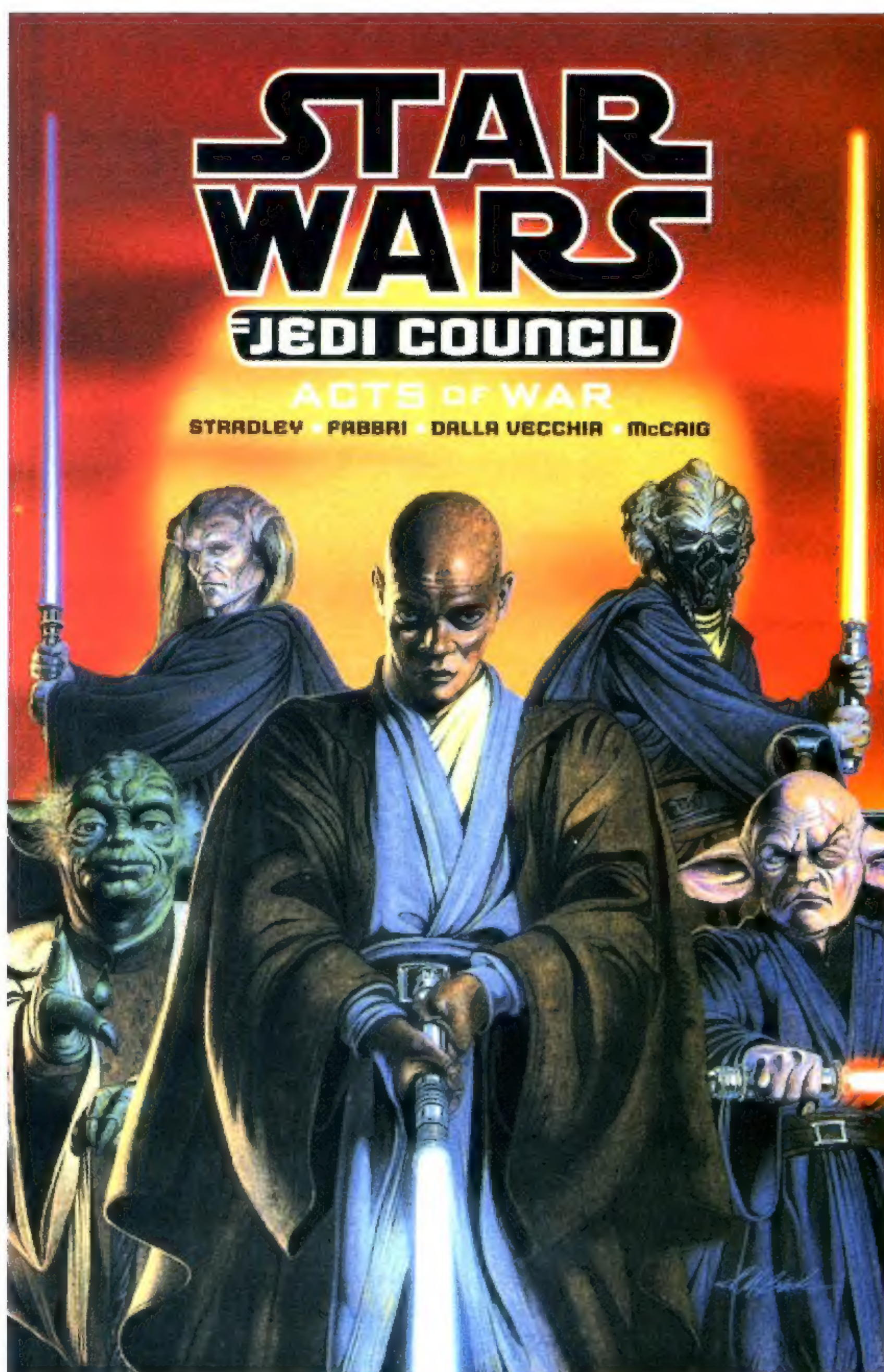
It's an arduous task to break into any business. Even at my age and experience I have to deal with the same "catch 22" demons that I confronted just starting out. But I have a strong sense of

professionalism and commitment that has led to immediate response in procuring work in comics.

A talent must be his or her best fan and their worst critic. Play devil's advocate and step outside yourself. Evaluate your performance and attitude. Assess your strengths and weaknesses honestly. That is where artistic growth and personal balance are spawned.

*Sketch: What attracted you to the comic field?*

**Beck:** As I mentioned, I've read comics for as long as I can remember. It was two







years ago that I decided to pursue the comic industry. In the past ten to twelve years I've followed the work of high talents such as Alex Ross, David Mack, Glenn Fabry, Simon Bisley, and Joe Jusko, among others. Their success at marketing painted work convinced me it was possible for me to do the same.

There are other reasons why I moved towards comics for income. Over the past eight years, the mainstream illustration market has gone through drastic changes. The development of computer technology, corporate downsizing and

restructuring, the shift away from traditional styles, and the competition of stock-house illustration and photography all have had great impact. I lost three quarters of my business in the span of three to four years. So I started a proactive search for niches I could tap. The comic industry was a logical place to look for work. I'm not making near the money I used to, but I'm slowly building my business back up. It's my hope that my recent success in comics will grow and produce a better income for my family.

It has only been in the past ten to

twelve years that painted illustration has become marketable in comics. Largely due to the success of some of the talents I mentioned before. They all have paid heavy dues illustrating for prices below their talents. But gradually, their incomes have grown with their success. Along with this has come fan adulation, which I've never experienced in the mainstream market. They have become celebrities.

**Sketch:** *Would you say, for the amount of money in the comic industry, you have to love comics?*

**Beck:** Well yeah, especially just starting out. I knew coming into this industry that I would have to start at the bottom. But it is possible to make a good income in comics.

**Sketch:** *Where would you see yourself among your peers in the comic industry, the other illustrators?*

**Beck:** At the risk of seeming pompous, I feel that I'm as good a talent as anyone at the top of the field.

**Sketch:** *You have to have a certain level of confidence in your work.*

**Beck:** Yes, you must have confidence in yourself. But you also need to understand your limitations.

**Sketch:** *What do you think makes your style stand out from the rest? How do you make it yours?*

**Beck:** I bring a lot of classical overtones to my artwork, laced with a contemporary look. I try to bring to bear artistic approaches and concepts that I have never had the opportunity to do before. I've developed a mixed medium method of execution through much exploration. I feel my style reflects a look that is a bit different from what the industry has seen before. My style has a range of application that hopefully allows me to be considered for a variety of projects. I can do sci-fi, fantasy, super-hero, horror, crime, mystery, and adventure imagery. I feel my style has a certain mass appeal without becoming mediocre. There is a strong sense of animation in the work, which produces an exaggerated, realistic form.



**Sketch:** Your style, the "stylized realism," seems to fit in a category of artwork that generally the public is fond of. Do you think the interest in realism has helped you? Or has it pigeon holed you?

**Beck:** I don't think I've been in this business long enough to be pigeon holed. It takes a while to get into the business and for people to realize the value of your work. I'm dealing with established competition. I think that the kind of work that I do, with its range of applications, has great potential in comics.

I'm in a situation right now where I'm being considered for a project where the editor has been leaning towards using two marquee artists for cover art. He is taking a hard look at my work because of the "stylized realism." But it comes down to him taking that "leap of faith" with a new talent as opposed to choosing one of the marquee artists, thinking the book will sell better. That's that old "catch 22" demon rearing its head.

**Sketch:** On a typical comic cover, how much time is involved?

**Beck:** Most jobs take the better part of a week to do. Some pieces I've done in one to three days. My workdays are not eight-hour days. Most of them are twelve-hour days, and often go longer than that. My work is a labor-intensive process, but don't get me wrong, I still have a life. [Laughter.]

**Sketch:** Hypothetical question: let's say you're working on a piece, and for all intents and purposes you believe you are done. But you get feedback that says there needs to be a change. Does that somewhat diminish the work in your mind?

**Beck:** It is my job to give the client exactly what they need, whether I agree totally with them or not. Revisions are part of illustrating for a living. There are many instances where art direction has improved the project.

**Sketch:** Do you ever state how many revisions that you will do?

**Beck:** Not really. I'm always ready to defend my work, sure. But part of illustrating is having an open mind to other opinions.



Bikers © David Michael Beck

## David Michael Beck My Approach to Painting

### #1 Medium:

I work in a mixed medium technique, utilizing acrylics, gouache, watercolor, oils, colored pencil, ink, and on occasion, collage. I work on 100% rag Strathmore illustration board, cold press surface.

### #2 Mixing color:

I mix all my paints on a glass pallet that has been painted on the backside with 18% gray. 18% gray is what the human eye reads as neutral. This will give you more balance and accuracy in the mixing of color than if you mix color on a white surface.

### #3 Painting technique:

Much of this mixed medium approach is based on classical glazing techniques. Glazing is the application of thin layers of medium on a white ground. Light passes down through the paint layers and is reflected back off of the white surface underneath. This enhances saturation of color, and incorporates a range of variegation throughout the color scheme. I also use opaque techniques to establish volume and density.

### #4 Influences:

I am greatly influenced by classical theories and techniques, such as those established in Dutch, French, and Italian painting, and American illustration. Theories on establishing light and dark are influenced by tenebrism, chiaroscuro, and a good knowledge of photography. I also have a strong working knowledge of design, which incorporates architectural theories such as "line creates structure and strength, curves create grace and motion."

### Contrast:

All my paintings are based on a photographer's 0-10 gray scale. 0 is pure white, 10 being pure black. I work up a painting establishing the contrast of the elements in the composition from background to foreground. I start first with the dark values, then move up through the middle values, and finish with the higher values of the painting. By working from background to foreground it will layer the subject matter in the piece, establishing depth and volume.

Example: objects in the background may have a narrow range of contrast, say 4-6 on the gray scale. The middle ground will have a slightly wider range of contrast, say 2-8. The foreground subject matter will have a full range of contrast of 0-10 on the gray scale.





**Sketch:** Have you used models in any comic projects?

**Beck:** Yes, I use models for everything I produce. I need this tool to accomplish the realism in my work.

**Sketch:** Do you use professional models?

**Beck:** Rarely do I use a professional model because of the expense. My models are friends, relatives, etc., who fit the criteria of the figures I'm going to illustrate in body type and age. Most people are intimidated by posing. The best results come when a model is relaxed and

projects a sense of gesture naturally.

**Sketch:** When you're approaching a project what is more important to you, the potential exposure or the amount offered by the job? Or is it a balance between the two?

**Beck:** Both are important. When breaking into a business it is vital to get your work seen, but sometimes the greatest opportunities pay the least.

**Sketch:** With the common themes of G.I. JOE being a patriot or the Real American Hero, has the project taken on any special meaning since 9/11?

**Beck:** Like everyone, I feel a great sadness and anger over the tragedy. I was painting the American flag on the "Scarlet" piece when I saw the second plane hit the second tower. This piece has a very ironic connection for me.

**Sketch:** You spoke earlier about commonly putting in twelve-hour days. Do you ever find yourself with the equivalent to "writer's block"?

**Beck:** No, but there are days when I'm not quite up to speed, but not many. The newly found response from the fans to my work stokes the fire in my belly.

**Sketch:** You've been in the comic industry for the past two years and have been able to get your name out there and get some recognition. So tell me, how does it feel to have fans?

**Beck:** I am starting to experience fan support and it is very flattering, and a lot of fun. When I attend a con now, I'm totally amazed at the overwhelming attention I'm receiving from the fans. I have to pinch myself to make sure this isn't a dream [laughter]. It's a real honor to have a fan ask me to sign one of my images that in some special way has touched them. It's very rewarding.

**Sketch:** Have you thought about or been involved with teaching?

**Beck:** Yes I have. Teaching your experience to others is important. It makes the industry stronger.

I've been involved in teaching through seminars for a number of institutions. I was involved with the satellite program at Syracuse University for a few years. I've taught at the Dallas Community College, the American Collage for Medical Illustrators, the Art Academy of Cincinnati, Cleveland Art Institute, and for the past eight years I've taught a two-week crash course in mixed medium illustration at the Art Institute of Cincinnati in the spring of the year.

I subject the students to the very same pressures and criteria I would experience on a typical job. It is very intense and disciplined, and the students must deliver their projects on time! In over thirty years of illustrating professionally, I have never missed a dead line! That's not an exaggeration, it's a fact!



**Sketch:** Wow! I'm going to have to quote you on that one.

**Beck:** Even when family tragedies arouse, I made my deadlines. I learned very early that you live or die by your reputation. I give each job 100% effort and commitment.

**Sketch:** You've been involved in some way or another in both sides of the art world, the fine and the commercial. What are your thoughts on how the two view each other?

**Beck:** I feel, in general, that the fine art community does not fully recognize the worth of commercial work, yet fine art is marketed in similar ways as commercial art.

I've exposed myself to many different styles, movements, and trends throughout the history of art. In my opinion, the finest talents in the comic industry, past and present, equal those of the fine art field. Perhaps talents such as Neal Adams, Frank Frazetta, Moebius, Alex Ross, and Jack Kirby may one day be fully recognized as masters of art, talents who have influenced and contributed greatly to the world art community and culture.

**Sketch:** You mentioned the need to support your family through your work. How big of a role has your family played in your career?

**Beck:** My family is the rock that supports me in everything I do. They contribute emotional support, criticism, modeling duties, inspiration, love, and generally put up with all my bull. My family has been very supportive of me. I am a very blessed man!

I come from a background of strong mid-western, conservative values. I'm really the first to break the mold and pursue a high risk, free-spirited vocation.

They are having fun with this new comic book gig I'm on. They had never been to a comic con before Wizard World last year. They saw me at the Chaos! booth signing autographs, and they had the opportunity to meet my old friend and school chum, Mike Grell. It was exciting fun for them.

**Sketch:** It has come up in past conversation that you work out fitness-wise. Has that had any influence on your work, or is it more of a personal thing?



Darkness © Top Cow

**Beck:** As a younger man I was skinny and without confidence in my appearance. So I decided to do something about it. I built up myself physically and mentally. I use myself quite often for the male figures in my work. I even modeled for the ape in the recent *Primate* cover I produced for Beau Smith.

**Sketch:** Final thoughts?

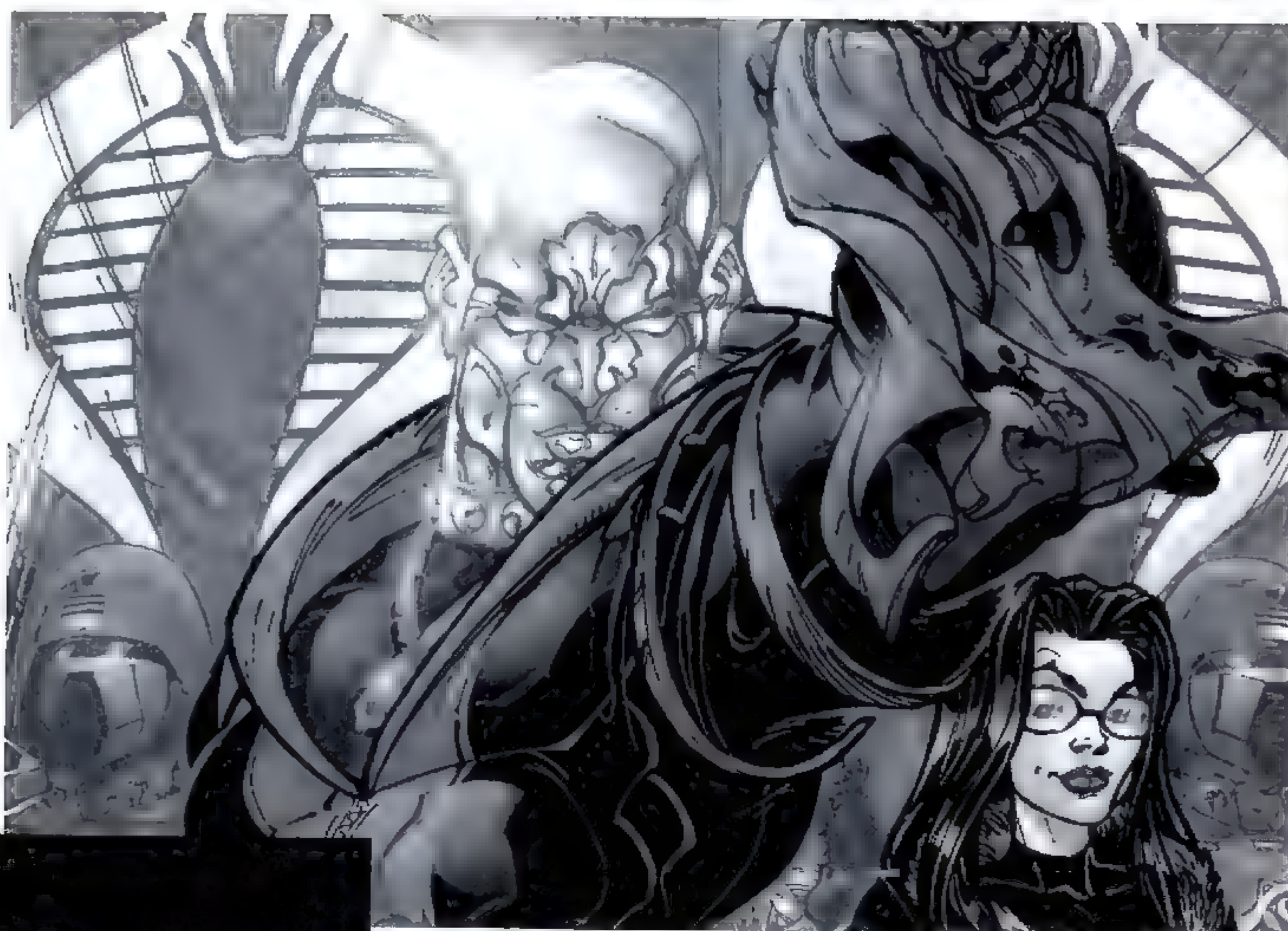
**Beck:** I would like to take this opportunity to publicly thank a group of people who have shown tremendous support and faith

in me and my work.

My wife Kitty, my children Brain and Anna, my friends, Comic Book World, Randy Stradley, Mike Grell, Brian Pulido, Chris Warner, Mike Francis, Brian Michael Bendis, Matt Hawkins, Queen City Comics, Maverick Comics, Dynamic Forces, Beau Smith, Bob Shreck, Josh Blaylock, and of course, the fans who enjoy my artwork.

Finally, to *Sketch Magazine* for the honor of this interview.





## MISPLACED to G.I. JOE to MICRONAUTS JOSH BLAYLOCK

The world of licensing can be a dangerous place. To many it can be a dark corporate jungle full of legal pitfalls and contractual traps! That is why it is important to do your research, and a good example to follow would be Devil's Due's own Josh Blaylock.

Josh has navigated the maze of complexities and property rights to successfully resurrect such pop culture titles as *G.I. JOE* and *Micronauts*, with more likely to come. In the following interview Josh shares his experiences in going for licensing gold, a history lesson in *Micronauts* ancestry, and the future of Devil's Due.

interview by Mike Maydak

**Sketch:** What made you want to pursue the license for G.I. JOE? Was it your passion for the TV show, or did it just seem like a good business opportunity?

**Blaylock:** It was my passion as a kid that gave me the knowledge of what a strong valuable property *G.I. JOE* was. That's why I had the sense to go for the property and put quite a lot into it.

At the time it was a crazy risk. A lot of people that I knew were wondering if it would do well at all. But I had no doubt in my mind that the book would do great.

**Sketch:** What kind of reactions did you receive when you announced that you were coming out with the G.I. JOE comic?

**Blaylock:** From friends, JOE fans, and a lot of professionals, mostly younger, the reaction was tremendous. There was some real excitement about it.

From a portion of the older crowd and the retail community the reaction was definitely lukewarm or confused at first. Though some people got it right away, I think the majority of people didn't know what to think of it. We've kind of come out

of left field. On top of wondering how the book is going to do they're also going, "Who the hell are these guys?" and, "What do they know about putting out a solid book?"

**Sketch:** How did you think you were going to be received?

**Blaylock:** I knew we had to prove ourselves. Any apprehension that people had, they had all the right to feel that. They have been burned a lot in the past. I knew we had to be consistent and stay on top of



things to earn their respect. By getting issue #2 [of *G.I. JOE*] out early, I think we are showing that we are on the pulse of what they are thinking. We are trying to help the retailers out.

I have to admit that I kind of love coming out of nowhere and blowing everybody away.

**Sketch:** Coming from the independent market, how did you get Hasbro to take you seriously?

**Blaylock:** I think they could tell by the way that I approached them with my proposal. The general feel of the whole pitch showed that I had experience in licensing and it was going to be handled by capable people. Rather than seeing me as some comic-book guy coming off the street, they saw me as a fellow experienced professional. They are much more receptive that way than the other way around.

Companies want to make sure their properties are not only handled right artistically, they want to make sure that you are totally familiar with the approval process and royalties. They want to be represented well.

**Sketch:** When first dealing with the properties of *G.I. JOE* and *Micronauts*, did you work through a licensing agency or with Hasbro directly?

**Blaylock:** Hasbro we deal with directly. Hasbro handles their own licensing. They have a publishing department.

*Micronauts*, on the other hand, is owned by Abrams/Gentile Entertainment (AGE). They outsource the property to a licensing agency, Global Icons, to basically shop the *Micronauts* around. *G.I. JOE* is strictly Hasbro and *Micronauts* strictly AGE.

**Sketch:** Did the success of *G.I. JOE* roll into acquiring the license for *Micronauts*?

**Blaylock:** Their licensing agency (Global Icons) came to us asking if we were interested in the property, specifically based on the performance of *JOE*. They liked the way we were handling the book.

**Sketch:** I guess I was under the false impression that Hasbro made *Micronauts* (toys).

**Blaylock:** Hasbro made *G.I. JOE* (toys), and a company named Mego made *Micronauts* (toys).

**Sketch:** Did the *Micronauts* or *Transformers* come first?



**Blaylock:** It gets real confusing. There is a really interesting ancestry, if you want to call it that, about it. *Transformers* and *Micronauts* are both owned by Takara in Japan. Over there, *Micronauts* are known as *Micromen*. They created *Micronauts* before it was ever seen here.

*Micronauts* was licensed to Mego. When Mego as a company was coming to an end in the early eighties, Hasbro took over the licensing with Takara.

*Micronauts* over in Japan are supposed to be these little aliens that were on Earth who were really small. They eventually learned how to disguise themselves as other toys, such as toy cars. When Hasbro got a hold of it, they took some of those *Micronaut* toys that transformed and some other toys from another toy line and combined them to make one toy line. This toy line was called *Transformers*, and

instead of small aliens, they were giant robots. Though *Micronauts* and *Transformers* are totally two different properties, they came from the same background.

**Sketch:** How does the licensing process work? What can you do and what can't you do?

**Blaylock:** We have the freedom to come up and create the ideas that we want. We just have to make sure that the owners approve them. They don't really mandate or tell us what to do. Our job is to create. It's the same for both properties.

Hasbro's main concern with *G.I. JOE* is that no matter what the tone of the story is, they want it to remain PG. They don't want any cursing, sexual content, or any other things of that nature. They want it to be kid and parent friendly.





Artwork by J.Scott Campbell

*Micronauts* on the other hand, I think they are going to let us aim for a bit older age group. Not sure yet; we will see how it goes. In a way there has been a lot more freedom involved than I would have expected. I'm thrilled with that. I go in expecting the worst, so anything seems better.

**Sketch:** What advice would you give to someone who is trying to follow in your footsteps, trying to acquire a license and make it as successful as you did with G.I. JOE?

**Blaylock:** If I do that they will get all the good licenses. [Laughter.]

That's the question everybody wants to ask me. I don't feel like I have a good answer for them. It's just a matter of contacting the company, laying out what you want to do, and making your pitch. When you do that, you have to have the knowledge on how your proposal should be laid out. You want to present to them the type of things they want to see and need to know, such as financial information and projected royalties. All that fun boring stuff. You need to know the lingo of the industry

**Sketch:** Would you say that it comes down to mainly having a professional attitude when you are dealing with these companies?

**Blaylock:** Definitely. That's something in this industry that is far too scarce. We are such a fan-based industry. The business itself is run by some of these fans. Lot of times it's pretty shocking with the lack of professionalism you run across.

When you have fans and corporations, it's like two different worlds meeting. Don't get me wrong, it's a good thing to have fans within the industry. If you can balance a good corporate professional mentality and discipline and remain fan friendly without getting caught up in corporate politics and all the things that can make corporate life hell, then you're on your way. Comics are fun, keep it fun.

**Sketch:** Last question. What does Devil's Due have in store for 2002?

**Blaylock:** We have *G.I. JOE* going monthly as of April with issue #5.

In February, *G.I. JOE MIA* will be out, a collection of Issues #1 and #2. This gives some people a chance to catch up. We've got *G.I. JOE Battle Files* coming up, which

is a 48 page 3-part prestige format who's-who series. The first issue will have all the information (bios, stats, etc.) on the Joes, the second details the Cobras, and the third is about vehicles and accessories from both teams. Then there is *Micronauts*, which will be coming out in June. From the get-go it will be an ongoing bimonthly series.

In March I will put out the third issue of my own book *Misplaced*, which I write and draw, closing the first story arc. We also have a book called *Love Bunny and Mister Hell*. It's a really fun one-shot book by Tim Selley. It's kind of along the same lines as the *Tick*. A well-intentioned, but slightly ditsy super heroine leaves her sidekick days behind to make it on her own. She gets stuck with a sidekick that happens to be this very large hell creature that doesn't really speak and just wonders around, eating all her bunny rabbits. It's a lot of fun. It's going to have a back up story as well, kind of like those VH1 *Behind the Scenes* specials. It's written by Brendon Hay, a staff writer from Comedy's Central's *Daily Show*. If that goes well, we can possibly do more with him in the future.

**Sketch:** Thanks for your time Josh. Any final thoughts?

**Blaylock:** I hope people like what we are doing. We are not leaving anytime soon. Support us and we will support you.



Artwork by Joshua Blaylock





From The Ranch

# “Assume” the Position

By Beau Smith

By the title of this month's column I figure a few of you with checkered pasts are getting a bit squirmy. Well, relax, Hardcase. I'm not gonna be talking about the night you and your college buddies got nabbed by the police for thinking that Budweiser can was the stick shift in your 1978 Trans Am.

What I'm gonna be talking about is never assume the position that is laid before you by the comic book press, comic book web sites, or anyone else that thinks they can alter your way of thinking without being Beau Smith.

If you're gonna live in this jungle then you're gonna have to know how to hunt...

It's just like hunting. If you're gonna live in this jungle then you're gonna have to know how to hunt and not to be hunted. Put on that pith helmet and let's go.

Take a look at some of the comic book and pop culture magazines, newspapers, and internet sites that cover our wonderful little industry. You're gonna see lots of Top Ten Lists, feature articles, reviews, what's hot and what's not columns, just to name a few. Remember this...most

of those are written by people that have no degree in journalism, no past real news reporting experience and sometimes.... no clue. Before they had this job they were YOU! But.. because they are printed in a glossy magazine, a weekly newspaper, or a

cool looking web site, you “assume” that they know what they're talking about, and live in a place where it's sunny everyday and Halle Berry serves them breakfast the morning after. Nope. Most all of these guys are fan boys that were in the right place at the right time or knew somebody. Just like real life.

The Top Ten lists are easy to check. Look at a site like [www.icv2.com](http://www.icv2.com) once a month and check the Top 300 Comics Sales. There you can see what books sold the most and figure out what creators are on that book. Compare that with the Top Ten list. See what jives and what dives.

Most Top Ten lists are made up of whomever the magazine or web site is sucking up to that month. If you really knew what goes on behind the scenes you'd find that most of these “journalists” are using this job to get on the good side of editors, so that when they feel the time is right they can make their move to be a creator and get work. You know...“I helped you then...you help me now.”

They also use it to interview and butter the buns of established and working writers. That way they can get as much inside dope on publishers, editors, writing tricks of the trade as they can to make their escape. You know...“I'll help make you famous in this fish bowl and you mentor me, so I may take your job one day.” Don't “assume” that they are putting their personal favorites aside, and are listing these guys due to sales or the response of the reading public. That hardly ever happens. Unless Beau Smith is on the list. Then you can count that as a hard fact.

Look real hard at the contents of some of these magazines and sites. Look to see how many real feature articles there are. I think you'll find that there aren't many. The reason...feature articles are more work. If there were more feature articles then there would be more chance for the readers to find out that most of these guys can't write one. But, if the pretty drawing or the photo is big enough, they'll want you to “assume” that the article is interesting and informative.

What you will find are a lot of “gutter dwellings.” Those are those cute, hip, hard to read word bytes that fill the gutters and borders of the pages or the site. Places where they can fill empty space with empty words. Useless info to fly in your eyes and out of your brain. With all that stuff they want you to “assume” that you're getting a lot of info from a lot of smart people.

Columns are the real assumption slum. That's where they get you to think that they could've been the guy that taught the Kubert Brothers to draw and their words shine like Stan Lee in his prime. Underneath the school desk they're just another dried up booger like you and me...well... like you...after all...I am Beau. They hope you will “assume” that the reason they have a column is because they are expert in some field or that they really have something interesting to say. Most of the time it's because they love to see their own words in print and can type faster than the slug that has the next cubicle over.

Advertising. Check out who and how many ads are in the magazine, paper, or





web site. You'll find that those that do advertise get more press month to month. You pay and you get to dance. I think you'll be surprised to see that there aren't as many ads as you thought...not real ads. Big ads cost big money. In these hard times of comics who has that kinda money? Not many. You might find that the big ads are for the magazine, paper, or web site's own stuff. It's where they can push more of them on you. A lot of splashy ads are worked out in trade. You put on a convention, give me free booth space and ads in your program, and I'll give you "thousands" of dollars worth of ads in my magazine, web site, or paper. When you see all of these ads you "assume" that all of these publishers and the mags or sites themselves are taking baths in gold coins. Not always the case.

Reviews. I have to say that finally more and more of these magazines and sites are doing more reviews. This is a very welcome thing. Here is a job where you don't have

to have a degree or any real work experience. If you read comics and know what you like, dislike, and chuck down your hard-earned money, then you can review comics. If the magazine or site has a staffer review the books then you might have to see if they ever give a bad or critical review. Most of the time they don't. Reason...they don't wanna tick off a potential advertiser, editor, or creator that they may wanna tick on to sometime and suck a little future blood. They hope you will "assume" that they are all being honest, and not trying to be first in line to buy Greg Ruka some sorta sissy coffee at Starbucks.

By now you've read this column over and said, "I thought you were gonna teach me something about how to break into comics, Beau?"

Well, little amigo...I just did.

You too can forget about that college

degree in journalism. You too can suck up to creators, editors, and publishers. You too can bust into this business without knowing any of it. All you have to do is get a job with one of these magazines, papers, or web sites. I've just exposed how these other guys are doing it...why not you?

I "assume" you can do it.

Assume the position and be the next guy that gets away with it.

P.S.

Just so you'll know, I was a journalism major. You can't put anything over on ol' Beau.

From The Ranch,

*Beau*

Beau





MITCH BYRD'S

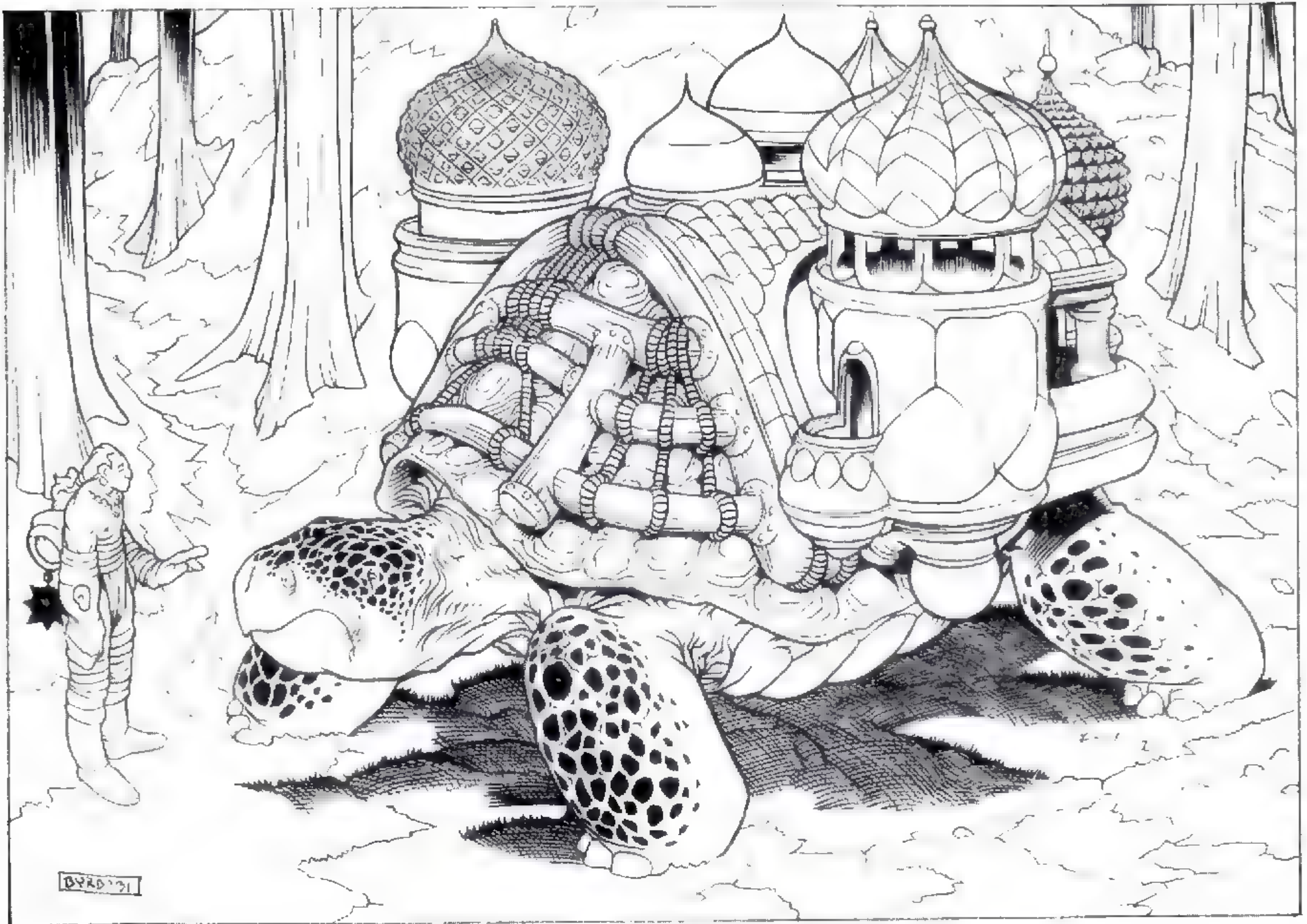
# How to Draw

## *Directing the Eye*

When we do our comic book illustrations, we are trying to get certain ideas or story points across to the reader. The actual illustrative elements of our drawing will communicate most of the ideas that are being presented - draw a dog chasing a cat and the reader will know about the dog and cat. But we can tell *more* of the story by how we lead the viewer around the drawing.



Here are some examples from which I'll try to explain what I'm writing about:



In drawing number one (fig. 1), I wanted to draw a giant turtle with an unusual house built on its back as it meets a giant (but less giant) warrior in the forest.

Now the size disparity and the house on the turtle's back should be enough to bring the viewer to those elements, but to draw some attention to the interaction between the turtle and the warrior, I felt a little bit of subliminal direction might help.



With some careful placement of the scenery, I can use the trees, their roots, and the little gully between to lean the eye down to the characters' faces. By directing the lines in the scenery they act almost like arrows (fig. 1A), bringing the reader's eye to the important faces and expressions on our two characters.



In drawing number two (fig. 2), I wanted the floating astronaut to be in a spacecraft that was full of equipment and hoses. Graphically, the figure could easily get lost in all of those lines – an obvious comic book “don’t.” The format of the panel is somewhat long, but I didn’t want to simply center the figure in the drawing in order to draw the viewer directly to the astronaut, as I felt this design might have created too much of a tunneling effect.

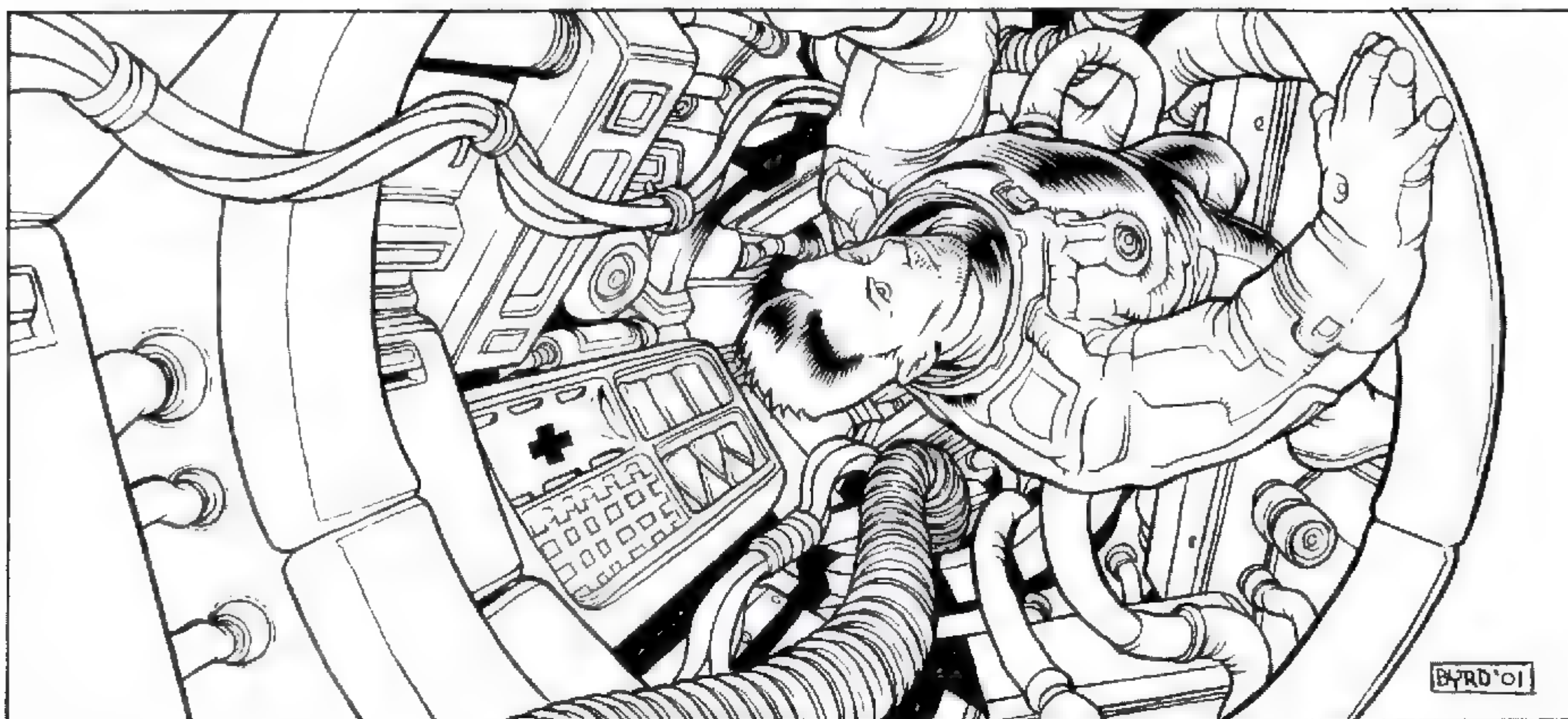


Fig. 2

Instead, I opted to use the lines of the spaceship interior’s bulkhead to create a frame within the drawing (fig. 2A), and centered the astronaut inside that frame. That way I could still draw the cluttered space ship, highlight the astronaut, and avoid any tunneling effects.



Fig. 2a



In drawing number three (fig. 3), I wanted the villagers reacting to the giant foot with a little bit of comedy... and if they were actually being stepped on, that wouldn't be very funny, would it? So the space between the villagers and the foot would be where the small part of the comedy would emerge from. If the villagers had the nerve to think they could follow this big guy and then came to their wits at the last minute, that would be a close call! Of course, maybe it would be even less of a close call if folks just wouldn't chase giants, so the space for the villagers to think things over makes the drawing funny. Okay...a little funny.



Fig. 3

Anyway, in order to draw attention to that open space, I used the wrinkles around the giant's ankle and the contour lines of the villagers to kind of point to that open space (fig. 3A). Again, these lines (like those of the scenery in fig. 1) aid in directing the viewer to our visual punch line.

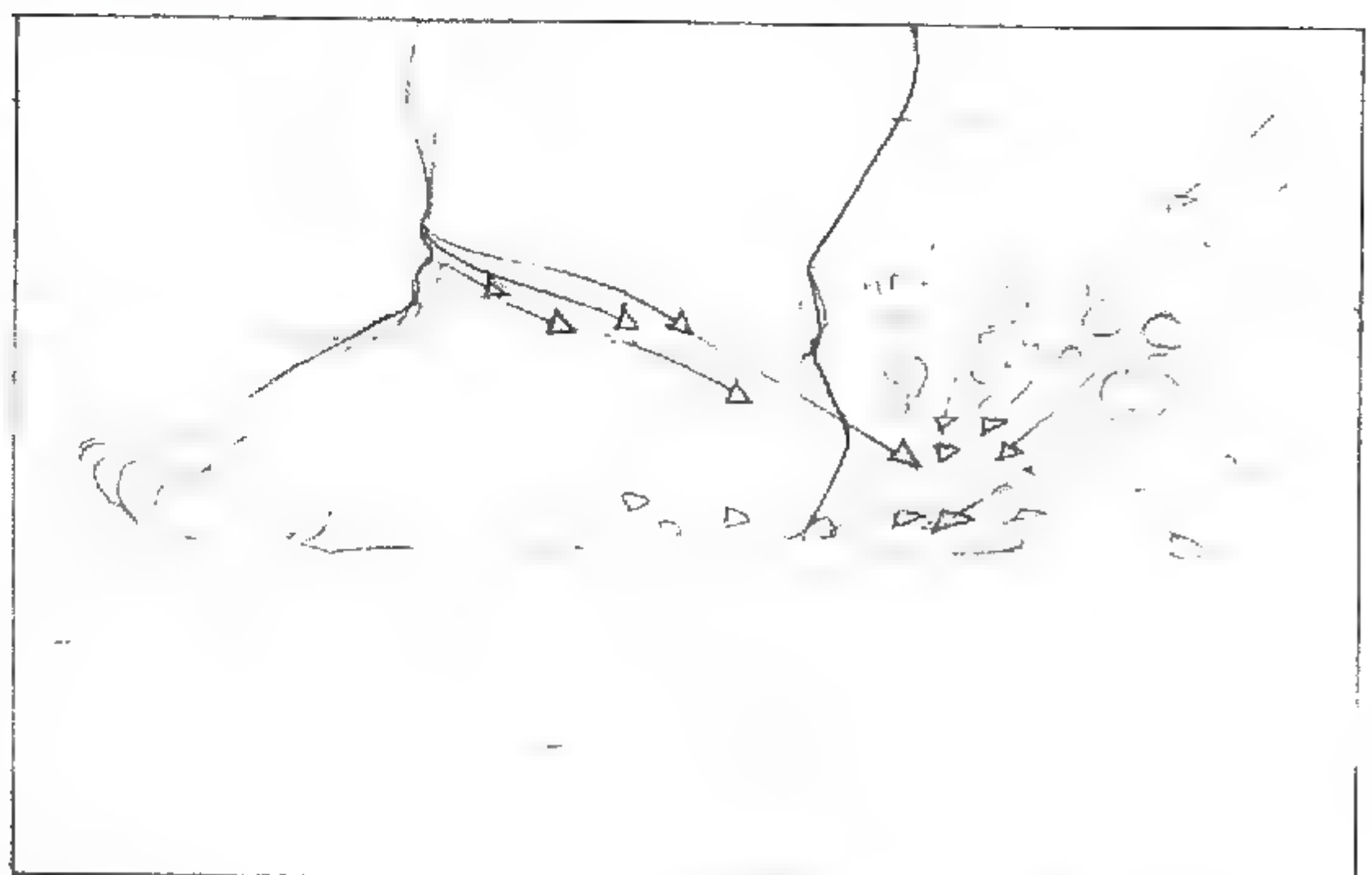


Fig. 3a

These little things can be used in all sorts of drawings, in all sorts of ways - or you can chose not to do this sort of thing at all, if you feel it gets in the way of your work. Experiment, and find things that you feel help your work. You can approach your panel in a number of ways. If you try something that doesn't help, just erase it. Remember, you draw on paper, not on stone.





Most of us really enjoy stories where we can, without hesitation, cheer for the hero and boo and hiss the villain. It's fun to view the world in terms of good guys and bad guys, and, for the most part, those are the kind of stories that work best for comic books in particular and pop culture in general.

Of course, real life doesn't often give us such clean-cut conflicts, which means one of the best ways for writers to bring something new to the comic-book world is to depict more subtle conflicts, not between good and evil (or more typically of comics these days, between flawed hero and *really* flawed villain) but between opposing forces that both believe their actions are justified.

In my last *Sketch* column I covered a numbers of ways we can add depth to our characterizations, but one of the specific concepts I most wanted to get into was just too involved to tackle as part of that column. So this time I'll take a stab at discussing that concept in detail, and trying to make it interesting and accessible enough that some of you will figure out what I'm trying to say, and maybe even put some of it into practice.

As I mentioned last time, there are areas of study that can help us appreciate how other people and other cultures think. Getting a handle on such things can be real useful in writing about characters that think differently than you do. Without a broader perspective, we tend to write such characters as simply evil or illogical people, and stale, flat stories often result.

The information I'm talking about doesn't get a lot of play in today's world, partly because categorizing and understanding other cultures is a sensitive topic, easily misused and misinterpreted. And some of what's real and measurable about individual and cultural development doesn't necessarily fit into currently

popular and marketable ways of viewing the world.

But I was lucky enough in college to first take some basic sociology, which introduced me to the notion that cultures don't have to be viewed as good or bad, right or wrong, but simply as different ways to meet the basic needs that face every society. Then I took some intercultural communications courses taught by the brilliant Dr. Edmund S. Glenn of the University of Delaware. I went into those classes unenthusiastically, expecting a lot of random feel-good observations about the many diverse cultures of the world. Instead I got an intelligent, elegant, and immensely useful framework with which to explore and understand cultures. I also picked up the vital observation that individual humans and entire cultures develop and change along similar quantifiable, predictable patterns.

### How People and Cultures Develop

Right now I don't have any notes or specific information from those classes, so I'll try to give you just a bare bones summary based on my memory (apologies for misinformation, misuse of terminology, or any other abuse of what's really a beautiful, comprehensive and highly insightful model).

In a nutshell, envision a triangle with one corner labeled "paleo-particularism," one labeled "universalism," and one labeled "neo-particularism." Cultures and individual human beings start at the "paleo-particularism" corner, and, if they manage to grow and mature throughout their existences, they gradually progress toward the "universalism" corner, and then gradually move toward the "neo-particularism" corner.

Now what do those terms mean? In this case, particularism is a way of viewing the

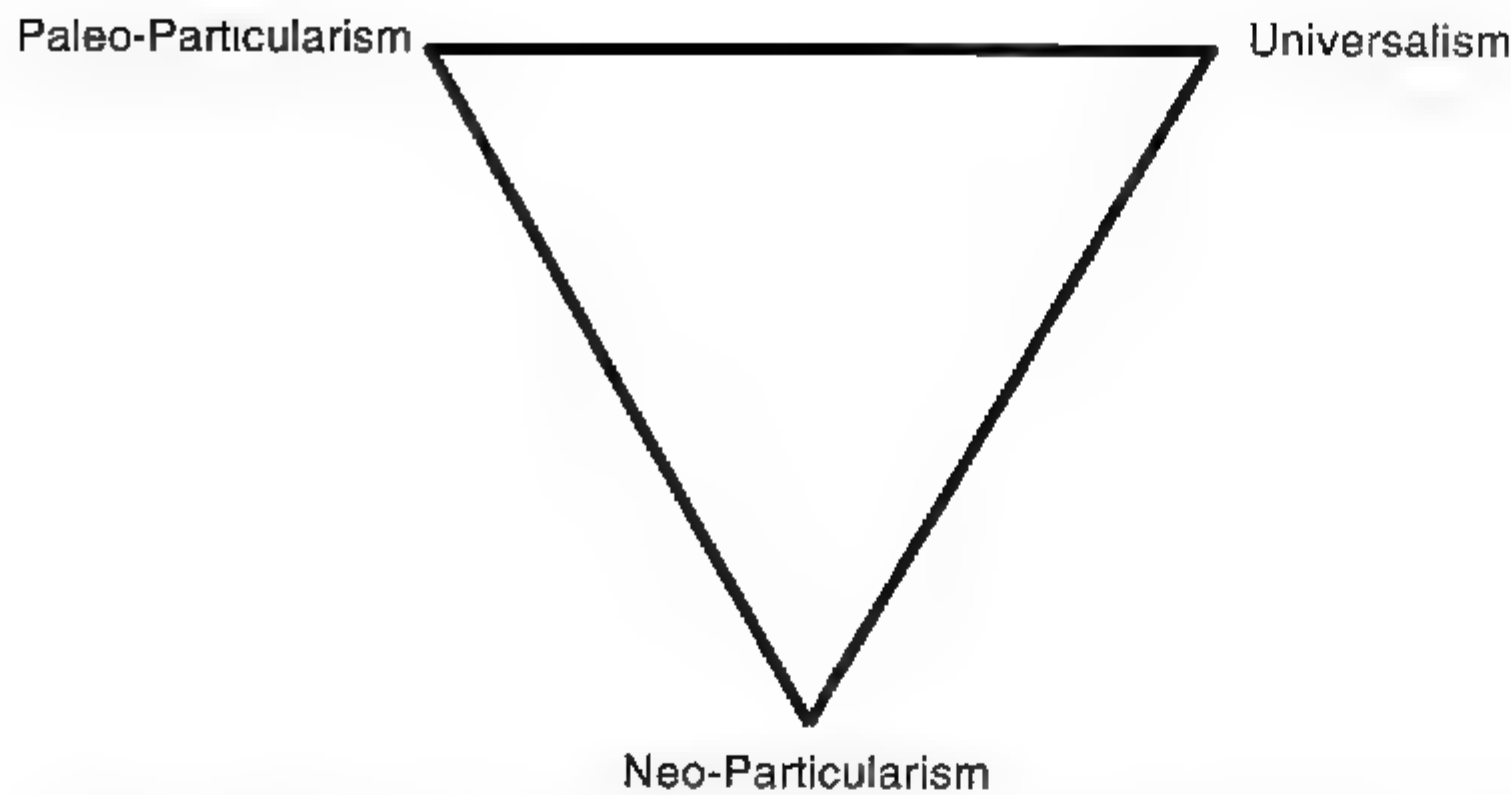
world in which universal rules are unknown, or limited in their application. With universalism, by contrast, absolute, sweeping rules are common, and the preferred way of understanding things

So individuals and cultures start out viewing the world with a "paleo" or "ancient" version of particularism. There are no universal scientific rules, but a collection of seemingly disjointed and changeable perceptions about how the world works (e.g.; sometimes animals can talk and sometimes they can't). Magic is possible and real, even if somehow it never happens in the open in front of skeptical eyes. And there isn't a single god, but usually a hodgepodge pantheon of deities — in fact, many pantheons of deities, once these cultures come into contact with other cultures and their religions

Gradually, individuals and cultures move toward a universalistic view of the world. Scientific rules are discovered and become absolute. One-god religions arise, and salvation is reserved only for those who follow that one, true path. Often, other cultures or other people are completely for you or completely against you — which only stands to reason because you're right, and those who disagree with you are wrong.

Eventually those people and cultures tend to move toward the neo-particularism ("new" particularism) corner. This is essentially a melding of the two earlier types of perception. There *are* virtually universal rules that define reality, but there are also many ways in which the world defies easy, simple categorization. Science is a complex matter, involving some laws that have virtually universal application, and lots of areas where the "rules" are complicated and limited in application. Religion tends to become more a matter of personal decision than a culturally enforced set of universal beliefs





People and cultures progress in their perceptions of the world from a "paleo-particularistic" frame of reference, where virtually no consistent rules apply to the workings of the world; to a "universalistic" approach, in which perception is dominated by a series of all-encompassing rules, to a "neo-particularistic" view, which combines the two earlier perspectives to deal with the subtleties and complexities of the world.

### An Example: Different Ways of Looking at the Same Event

Here's an instance that might help quantify these ways of viewing the world. If you recall that Egypt Air disaster of a couple years ago when a jetliner inexplicably crashed into the Atlantic Ocean off Long Island; imagine how different investigators might explain the crash.

Someone from a paleo-particularistic society - such as an isolated tribe in Borneo - might say the plane was a large bird that lost its way in the dark, or was brought down by a magic curse, or something along those lines. There are no laws of detection or of science or technology to guide this investigator, so a set of one-time-only forces that seem hopelessly fanciful to us may make more sense than any other to this individual.

But investigators from Egypt, a culture where universalism holds sway, will follow another course, and will more likely find some explanation based on universal truths that implicate those they oppose and exonerate those they support. And investigators from the U.S., a culture where "neo-particularistic" thought is demanded in such investigations, will (if they're doing their jobs properly) sift carefully through the evidence and form a theory that best fits that evidence.

And in fact, when the U.S. investigation turned up overwhelming evidence that one of the Egyptian pilots intentionally crashed the plane, that's what the U.S. report said, no matter how surprising or disturbing that finding might have been, not to mention inconvenient in terms of our relationship with Egypt. But the Egyptian investigators dismissed the U.S. findings, not because of any objective reading of the evidence, but

because, they declared, Egyptians are simply incapable of such an act. They further dismissed the U.S. findings by saying Americans are incapable of viewing Egyptians as anything other than stereotypical Arab terrorists (this account of Egyptian and American investigations is taken from an Oct. 26, 2001 report on National Public Radio's *All Things Considered*). Notice the neo-particularistic approach is to look at the evidence and see where it takes you, while the universalistic approach is to consciously or subconsciously figure out where you want to end up and apply absolutes that will get you there — all Egyptians are incapable of such an act, and Americans as a group are incapable of judging Egyptians fairly.

There are now explanations in the Middle East of the World Trade Center attack that follow the same logic — Israel is really behind it because Arabs are incapable of such an act. I can also remember after the Oklahoma City bombing a militia member being quoted in the paper, saying the same thing about that terrorist attack — the U.S. government was really behind it because no militia member is capable of such an act. This is how the universalistic mind tends to work — actions by people in their camp tend to be justified and acceptable up to a certain threshold, and when they become too horrible, somebody else has to be behind it because nobody in their group could possibly be that wrong. Ironically, of course, it's this school of us-versus-them thinking that actually makes such heinous acts possible in the first place.

None of this means somebody at the universalistic corner of our model is an evil person — you can believe in wonderfully benevolent universalistic concepts: as all men are created equal, nobody should be killed over matters of religion or politics,

we're all created in God's image, everyone is entitled to equal protection under the law, all children should get a good education, good health care and good nutrition, etc. Superman's code against killing was a universalistic approach that made that powerful hero all the more benevolent and heroic. But universalism is a somewhat dicey stage of human development where us-versus-them thinking is common.

### The Continuity Example

Here's another example of the three corners of the triangle that we can all probably relate to — comic book continuity.

Comics aimed at young kids — *Richie Rich*, *Archie*, the 1950s *Superman* — pay virtually no attention to continuity, and for the most part that doesn't seem to bother the younger readers. Maybe one issue *Archie* is the star quarterback of the Riverdale High football team and the next issue he's the water boy; that just doesn't seem to bother young readers. Either they just don't care, or they feel like there's no reason *both* stories can't be true.

But comics aimed at roughly an adolescent target audience — Marvels and most DCs of the past 30 years or so — not only care about continuity, but sometimes make it an over-arching concern. The universe has to be a unified whole and every inconsistency must be explained, even if it means weaker individual stories. And comics made more for adult tastes — *Dark Knight*, *Watchmen* and some DCs and Marvels of more recent years — go to a hybrid of the two approaches. Internal consistency within the story can be very important to maintain reader credibility, but producing the best story possible is what matters most. The story itself can directly contradict facets of a company's larger universe, and the creators and the readers mostly don't seem to mind.

### Neither Tribal Societies, Kids, nor the Comics Kids Read Are "Dumb"

This ties into a touchy but important facet of the triangle we've been exploring. In very broad strokes, the first corner of the triangle (the "paleo-particularism" corner) is how children interpret the world, the second is more how adolescents view things, and the third is an adult perspective. That's not to say other cultures at those same stages should be thought of or treated as children and adolescents, or that cultures approaching the third corner of the triangle should be running the world, it just gives us some clues to analyze and understand how other people and cultures operate.



In fact, I think making this connection helps us to stop dismissing that first corner of the triangle, "paleo-particularistic" thinking, as "dumb." Rather, we start viewing it as an appropriate stage that we all have gone through both as individuals (in our childhoods) and as a culture (through our ancestors). And we've got to let everyone get through that stage feeling secure, nurtured, and accepted if they're going to progress to and thrive in the subsequent stages

And what a step forward it would be for comic-book fans and the industry in general to stop viewing comics aimed at kids as "dumb," and inferior to comics aimed at adolescents and adults. In fact, the notion of super-heroes probably works *best* on the paleo-particularistic level. For the most part, Superman's powers defy scientific explanation and really only work for innocent minds that just accept that a guy in a cape can float around in the air at will. To any but the most innocent minds, Batman certainly wouldn't last more than a week or two without a bulletproof outfit. And what's up with dressing his youthful sidekick as a target, in bright, impossible-to-miss colors? These questions are virtually insurmountable for universalistic and neo-particularistic minds, but generally don't bother the paleo-particularistic mind. And yet that's the one audience we won't allow ourselves to pursue anymore, because the kind of stories they like are "dumb."

Well, few of us would allow ourselves to regard the cultures that think that way as dumb, so maybe we can stop allowing ourselves to regard comics that work on that level as dumb. And imagine where the industry might be today if we'd spent the past couple decades thinking of those stories not as dumb, but simply different — and a *necessary* place for super-heroes to be if kids are going to discover them, and get hooked on them at the stage where super-heroes actually work best and make the most sense

Unfortunately, one of the common traits for those at the second corner of the triangle — the universalistic corner — is that the first corner (paleo-particularism) now seems hopelessly wrong, dumb, childish, savage, or in some other way worthy of contempt and in need of correcting. That's where the comic industry has been for most of the past three decades. And it's what essentially happened when the European explorers from their universalistic cultures reached the New World and found native inhabitants in paleo-particularistic cultures. The resulting clash was, of course, catastrophic for the native cultures, and that was the case around the world virtually every time those universalistic Europeans explored, conquered, and colonized regions where they found neo-particularistic cultures. So we should especially understand the second "universalism" corner of the triangle, since a lot of the world still operates on that level. That includes, for example, people who think the only good comic book

is the kind of comic book they themselves like, or, more importantly, terrorists who think killing innocent people who don't agree with them is justified to advance their cause.

## Using These Concepts in Your Writing

Now, I have the feeling I lost most of you about the time I first mentioned "paleo-particularism." These concepts are probably nothing you'll ever really be able to use in your writing, until and unless you go out and learn a lot more about them and start using them enough to truly experience and understand what I'm talking about. But you can pull one thing from it — that some of the things we find most objectionable in other people and other cultures are sometimes nothing more than expressions of where those people or cultures are at in their development. They can't change their way of dealing with the world by simply being out-argued or out-muscled. They have to either be reached on their own level, or assisted slowly and at their own pace to the next level of development.

Put some of this into practice in your stories, and gradually your conflicting characters stop being simply representatives of good and evil and become people, who do things in different ways with different results.

Beyond that, I think if you work at it a little, you can even use a little of what I've



Bullies operate within a paleo-particularistic system in which there are no consistent rules. I can do whatever I want to you, but you don't dare cross me without suffering severe consequences. Bullies don't see themselves as hypocrites because they don't really perceive that rules should apply to everyone.





Warfare comes easily to universalistic cultures where enemy soldiers aren't individual humans, but part of a "sub-human" and "savage" class, making it all easier to justify their brutal slaughter

been talking about to get more depth and meaning into your conflicts. There are real ways and reasons people don't get along, and you can inject some of them into your fictitious conflicts.

For instance, at the first corner of the triangle (the "paleo particularism" corner), it makes perfect sense for people and cultures to apply one standard of behavior to themselves and a completely different standard to everyone else, because there just is no perception that there are hard and fast rules that apply to everyone. For these cultures and people there often is no concept of "hypocrisy," because the notion that the same rules should apply to everyone really doesn't exist yet. At this level, everything is a unique, particular, situation: so when someone wants to hit me he's not allowed to because it hurts, but when I want to hit him, I'm allowed to because...fill in the blank; he started it, he made me mad, I don't feel good, he never listens, whatever. Anyone who has tried to reason with a four-year-old knows this school of logic only too well.

Again, it's not "dumb" or illogical, it's just a stage everyone must go through — a stage every one of us was once at, as was the culture of our ancestors.

I suspect this is also the kind of thinking that prevails in, say, particularly vicious inner city gangs, or any other corner of society where really bleak conditions have sent the social order regressing back to a more tribal system.

At the second corner of the triangle, the

universalistic corner, there *ought* to be a real standard of fair and equal treatment for all, but it doesn't tend to work out that way. At this point in our development, anyone who doesn't believe as we do can be viewed as a heathen, an enemy, a misguided soul, or in some other way somebody whose failure to adhere to the one correct way of doing things justifies their mistreatment. This is the corner at which Thomas Jefferson can write that all men are created equal, leaving women and slaves out of the equation. Or a government can declare itself a democracy, but throw anyone in jail that criticizes the one candidate everyone's "free" to vote for.

Eventually we start approaching the "neo-particularism" corner and we begin to understand both sides of the dynamic — that everyone is different and unique, but that we all deserve certain kinds of fair, equal treatment in spite of those differences. This is the point at which we tend to start truly valuing diversity. We're now capable of really putting ourselves in someone else's place and understanding their perspective.

So think about how your characters do or don't get along based on where they land on that triangle, and how it influences the way they deal with the world.

But don't oversimplify and demonize. Cultures and people at all points along the triangle are capable of great acts of humanity and great acts of hostility. Just because someone's progressed to a more advanced way of perceiving the world doesn't mean he or she is better than someone who hasn't.

You can also think about how different kinds of conflicts work more effectively for different kinds of readers. If there were still super heroes aimed at juvenile readers the conflicts would be as they once were; with the hero the reader roots for, who's always right and always wins in the face of all logic (because that's the way kids like it, and why not?). For super-heroes aimed at adolescents (the preponderance of comics in recent history), the heroes are flawed (because traditionally heroic characters "don't exist;" everyone's flawed) versus protagonists who are evil (because those who disagree with us turn into symbols of what's wrong with the world). And finally, in those times when super-heroes are actually aimed at adult sensibilities, we get conflicts between people who think differently and believe their actions are justified. All three approaches can work and all three can have an audience. Understand and respect the different stages of development and you'll have taken a big step toward being able to understand — and write about — people that maybe used to be complete mysteries to you.

I know this is complicated, dry stuff, but it just might open some doors of understanding for you. It certainly has for me.

Questions  
contact Tom Bierbaum  
tombierbaum@bluelinepro.com



# Blue Line Pro

WWW.BLUELINEPRO.COM - WWW.BLPCOMICS.COM



**COMIC BOOK  
ART BOARDS**

**EXCLUSIVE  
ART PAPERS**

**ART BOOKS**

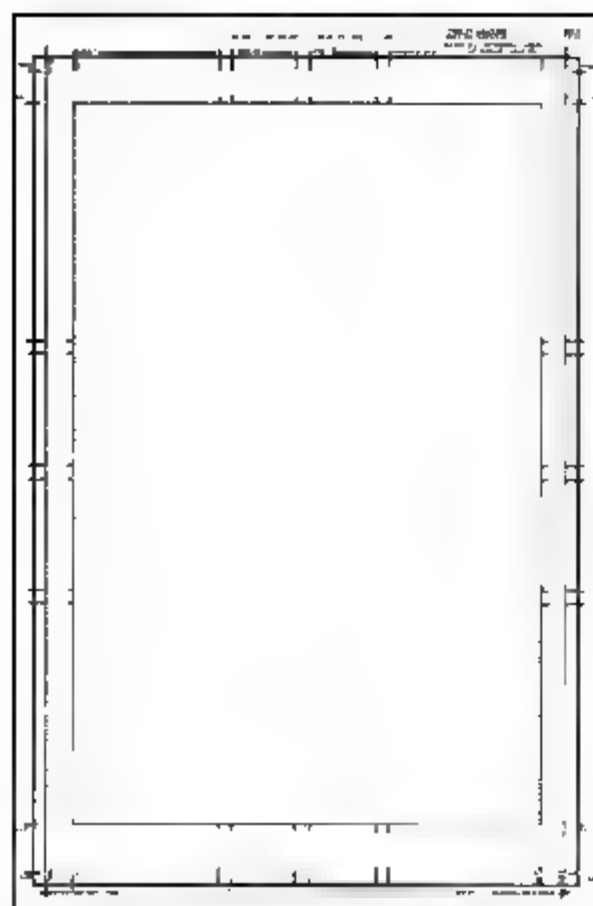
**FONTS**

**SKETCH MAGAZINE**

**ART TOOLS  
& SUPPLIES**

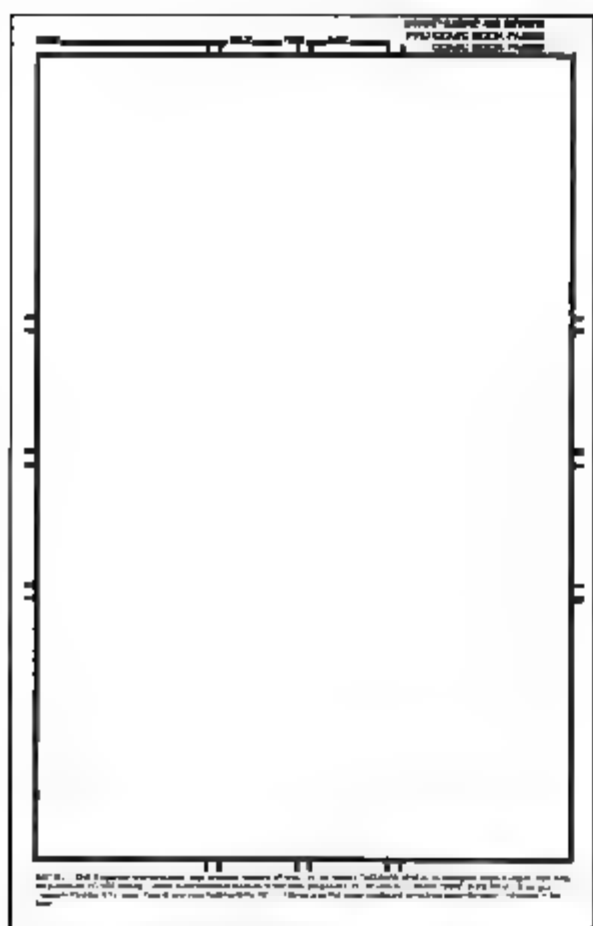


## COMIC BOOK ART BOARDS

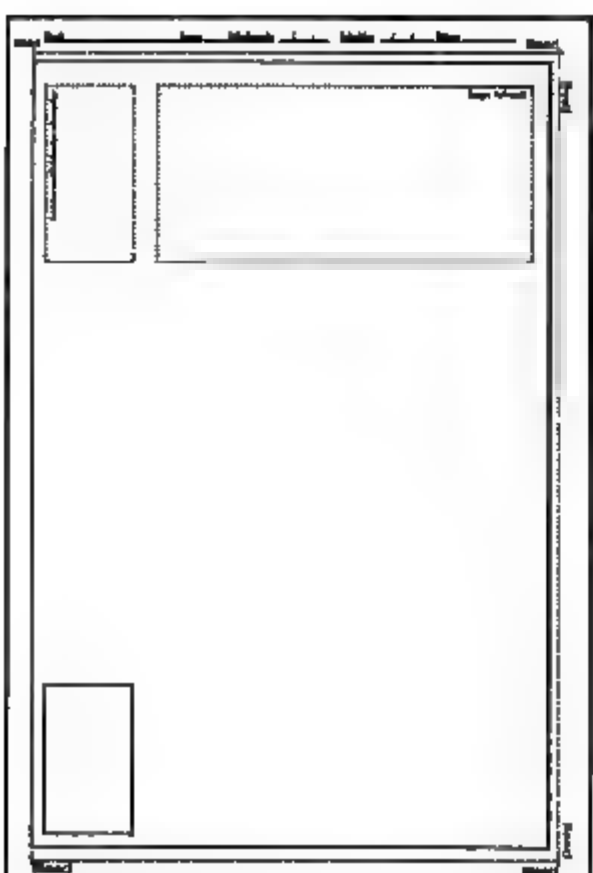


Full Trim Format Art Boards

**PLY**  
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



Cover Sheets

Blue Line now offers comic artist an full trim comic book board to draw your comics. Just recently comic book publishers have been using full trim comic book boards to draw their comics. Blue Line has designed a full trim page that fits most requirements for full bleed comics, but can also be used to draw traditional comic book page formats. Special dotted borders helps the artist to keep the important illustrations within an area to be sure it's not lost to trimming.

### PREMIERE300(STRATHMORE)

#### 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb. 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- **ITEM# BL1041 SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb. 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- **ITEM# BL1042 SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

### PREMIERE400(STRATHMORE)

#### 400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available, **Strathmore**. Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

- **ITEM# BL1043 SMOOTH 2-PLY SRP \$19.00**

- **ITEM# BL1045 SMOOTH 3-PLY SRP \$28.00**

• **S400 Series (REGULAR)** toothy surface is a 100% acid free bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

- **ITEM# BL1044 REGULAR 2-PLY SRP \$19.00**

- **ITEM# BL1046 REGULAR 3-PLY SRP \$28.00**

### PREMIERE500(STRATHMORE)

#### 500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber, Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- **ITEM# BL1047 SMOOTH 2-PLY SRP \$41.00**

- **ITEM# BL1049 SMOOTH 3-PLY SRP \$57.75**

• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- **ITEM# BL1048 REGULAR 2-PLY SRP \$41.00**

- **ITEM# BL1050 REGULAR 3-PLY SRP \$57.75**

### PRO COMIC BOOK ART BOARDS

#### FULL TRIM FORMAT

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- **ITEM# BL1038 SRP \$15.95**

24 pages per pack

11" x 17" 3- ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged

### PRO COMIC BOOK ART BOARDS

#### TRADITIONAL FORMAT

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like

the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- **ITEM# BL1001 SRP \$15.95**

24 pages per pack.

11" x 17" 3- ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged

## COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting. They are 24 pages of Brite Art Index. Page size is 11" x 17" with a non-photo blue image area of 10" x 15".

Use pencil, ink (brush), marker, wash

- **ITEM# BL1003 SRP \$12.95**

24 pages per pack.

11" x 17" pages with a 10" x 15" non-photo image/ bagged

## COMIC BOOK COVER SHEETS

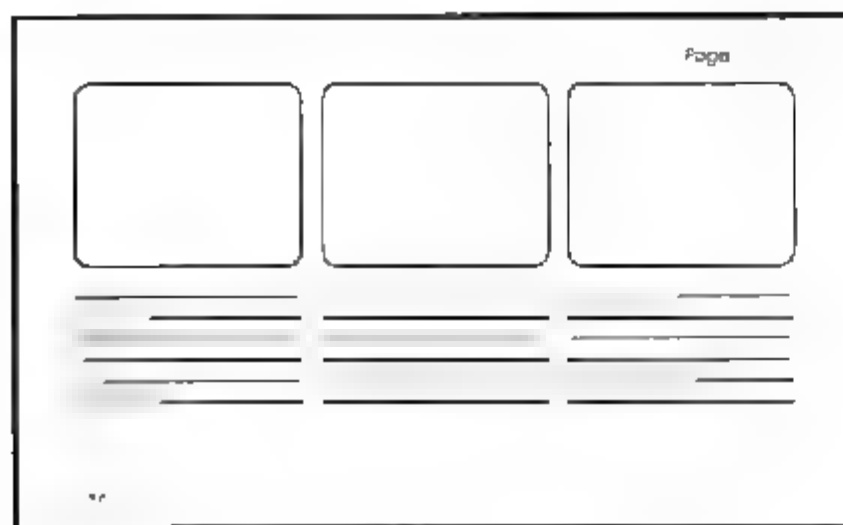
These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink. Page size is 11" x 17" with an image area of 10 3/4" x 16".

- **ITEM# BL1007 SRP \$9.95**

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged.





## STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

### - ITEM# BL1018 SRP \$13.95

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover

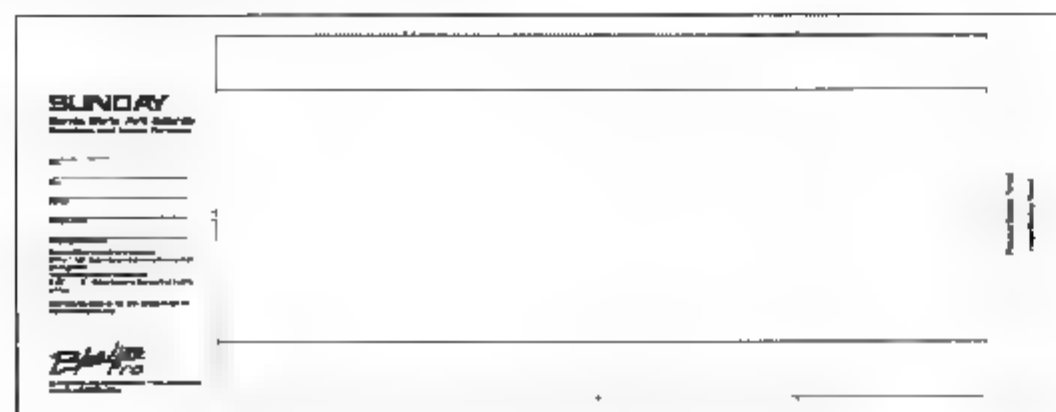


## COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips.

### - ITEM # BL1052 SRP \$12.95



## POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper.

Great for pencilling, inking and washes.

50 pages / 5" x 9 1/2" / padded / two-color cover

### - Item # BL1051 SRP \$5.95



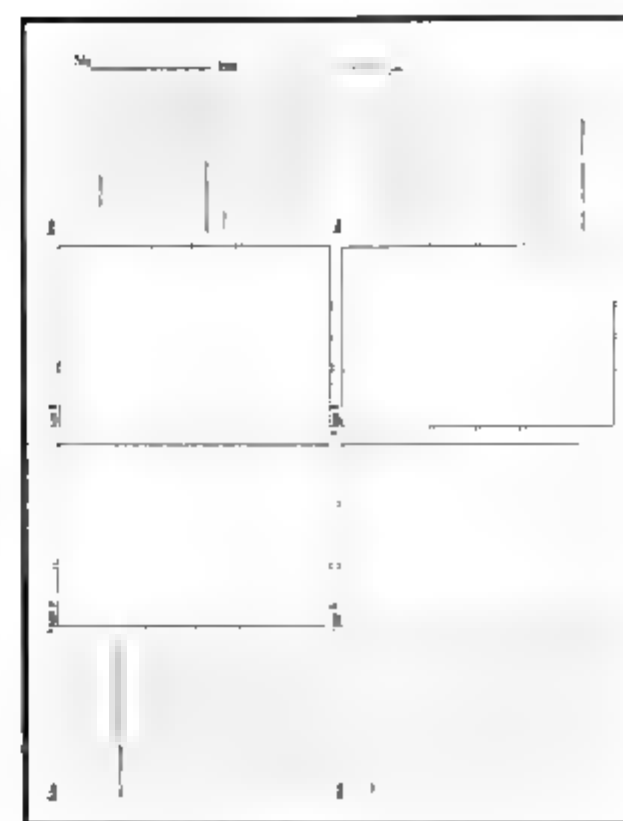
## LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

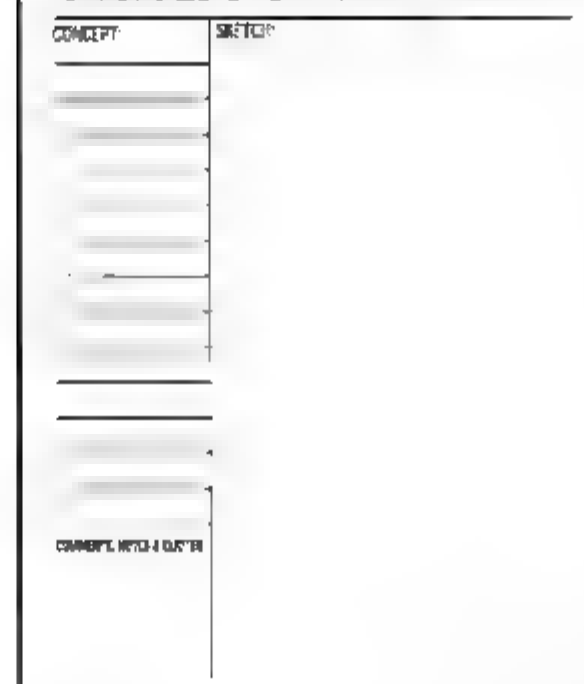
Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

### - ITEM# BL1005 SRP \$8.95

30 8 1/2" x 11" pages printed in non-photo blue/ bagged.



## CONCEPT SKETCH PAGES



## CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing.

These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

### - ITEM# BL1004 SRP \$8.95

25 art pages printed in non-photo blue/ bagged.

## BLUE LINE SAMPLER II

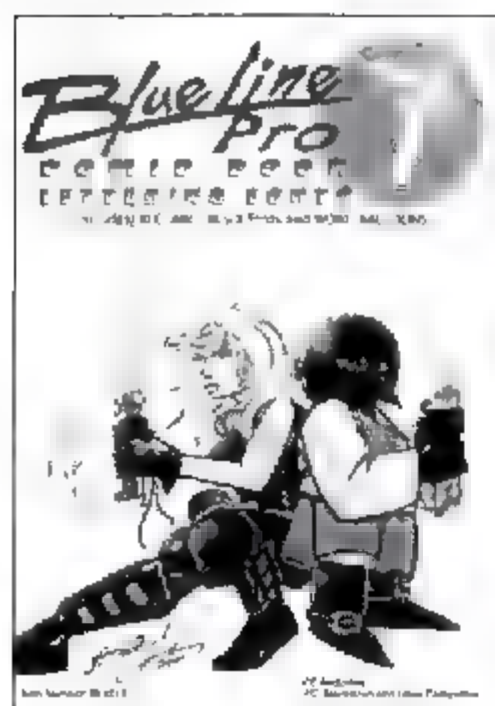
If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

### - ITEM# BL1040 SRP \$13.95

25 pages of 8 different Blue Line products. 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. 25 pages per pack.







## BLUE LINE COMIC BOOK LETTERING FONT

## SERIES 1

BLCOMIC FONT:

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

## SERIES 2

DIGITALCARTOON-Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

DIGITALCARTOON-Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

DIGITALCARTOON-Italic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

DIGITALCARTOON-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

SACREDBLUE-Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

SACREDBLUE-Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

SACREDBLUE-Italic Bold

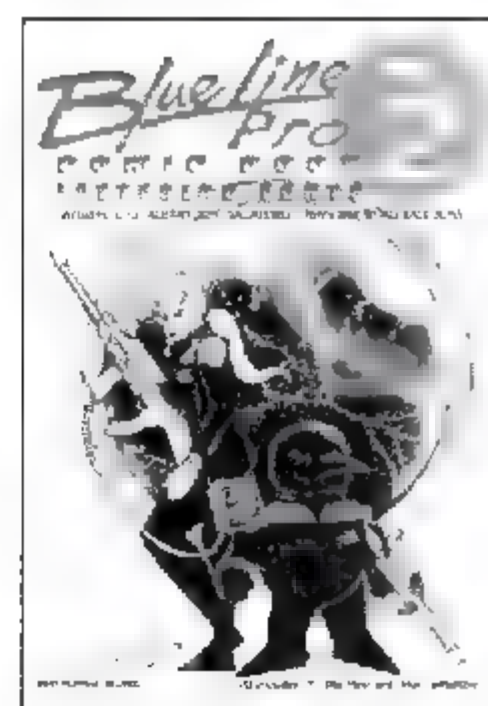
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

SACREDBLUE-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -

SACREDBLUE-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!?, ., ( ) / \* + = -



Blue Line now offers creators an inexpensive lettering font

**BLCOMIC** font is formatted for Macintosh and PC Compatibles in a TrueType format. **BLSFX** is a special effects font with pre-created sound effects that are ready for you to drop into place.

Also included is user configurable word balloons in eps format.

**Blue Line Pro's Comic Book Font Vol. 1**

- ITEM# BL1019 - SRP \$19.95

Blue Line Pro's Vol. 2 of inexpensive lettering font.

**BLDIGITALCARTOON** and **BLSACREDBLUE** fonts are formatted for Macintosh and PC Compatibles in a TrueType format. Also included is user configurable word balloons in eps format.

**Blue Line Pro Comic Book Fonts Vol.2**

- ITEM# BL2002 - SRP \$19.95

## SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

## SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book. SRP \$24.95

## SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book. SRP \$27.95



## CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002

SRP \$21.95

Box Set. 37 art pages / 24 page b&w instructional comic book / full color die cut box / shrink wrapped.



## BLUE LINE PRO'S "HOW TO" BOOK SERIES

## BLUE LINE PRO'S DIGITAL COLORS for COMICS



Scanning  
Clean-up  
Color Roughs  
Flat Colors

Step by Steps  
Palettes  
Rendering  
Layers  
Channels  
and More!

## BLUE LINE PRO'S DIGITAL COLORS FOR COMICS

By Aaron Hubrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and Sketch columnist Aaron Hubrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg

SRP \$9.95

ITEM# BL3001

## BLUE LINE PRO'S DIGITAL COLORS FOR COMICS CD-ROM EDITION

This special edition includes several extra features on one easy to use CD includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

Full Color 8x10 48pg with CD.

SRP \$15.95

ITEM# BL3001CD



**INDIA INK**• **Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof

-AR-4415 Black Ink

(Higgins) 1oz \$3.00

-AR-EF44011 Black Magic Ink (Higgins)  
1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free flowing, and non-clogging. Great for use on tracing vellum and other film surfaces

• **Pelikan Drawing Ink**

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

-AR-PE211862 Black India Ink (Pelikan)  
1oz \$4.75

-AR-PE211169 Black India Ink (Pelikan)  
8oz \$18.75

• **Pelikan "T" Ink**

Permanent and completely waterproof. Good with matte surfaces or waterproof tracing cloth.

-AR-PE221374 Black Ink Pelikan "T" 1oz  
\$6.00

• **KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens

-AR-3084-FI Koh-I-Noor Ink \$3.95

• **WHITE OUT**

FW Acrylic Artist Waterproof White Ink. Great for use with technical pens, brushes, and dip pens.

-AR-FW-011 FW White Acrylic Artist Ink \$5.00

**BRUSHES**• **Winsor/Newton Series 7**

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001 Winsor/Newton Series 7  
Size #1 \$18.95

-AR-5007002 Winsor/Newton Series 7  
Size #2 \$22.95

-AR-5007003 Winsor/Newton Series 7  
Size #3 \$36.75

• **Round Brushes**

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush Size #0 \$3.00

-AR-NB-38-1 Round Brush Size #1 \$3.25

-AR-NB-38-2 Round Brush Size #2 \$3.95

-AR-056009016 Round Brush Size #3 \$3.95

**PENCILS & QUILL PENS**• **Non-Photo Blue Pencil**

Makes marks not appear when artwork is reproduced. Very useful

-AR-761-5 Non-photo Blue Pencil  
\$1.60

• **Quill Inking Pen**

Quill Pens offers super-fine flexible point. Used by many professional inkers

-AR-H9432 Quill Inking Pen #102  
(Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips  
(Inking Pen Nibs only) \$13.95

**ERASERS**• **Kneaded Eraser**

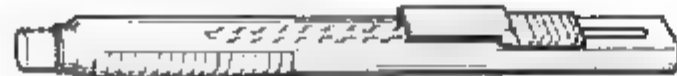
Gray soft bendable eraser used for pencil and charcoal

-AR-1224 Kneaded Rubber Eraser Large  
\$1.15

• **Eraser Pencils**

Peel off wrap ideal for detail erasing.

-AR-400 Eraser Pencils \$1.15

• **Pentel Clic**

Pen style holder, retract as needed.

-AR-ZE-21C Pentel Clic Eraser/Holder  
\$1.95

-AR-ZER-2 Pentel Refill Erasers \$1.75

• **Erasing Shield**

Metal shield with different sizes and shapes.

-AR-FT-5370 Erasing Shield \$1.10

**PENCIL SHARPNER**

Canister Sharpener offers metal blades with high impact plastic container

-AR-MR906 Canister Sharpener \$3.95

• **ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

• **Penstix Set**

Includes all 3 Penstix Sizes

-AR-4033 3mm, 7mm, 5mm \$4.45

• **Penstix Drawing/Sketching Markers**

Offers maximum India drawing ink like density. Black waterproof permanent ink.

-AR-3013-EEF 0.3mm ExEx Fine \$1.55

-AR-3015-EF 0.5mm Ex Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

• **Penstix Drawing/Sketching Marker Set**

Set of all 3 sizes.

-AR-3033 Set of 3 .3, .5, .7mm \$4.45

• **SAKURA PIGMA BRUSH**

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem. proof + fade resistant

-AR-XSDK-BR-49 Black \$3.00

**ALVIN DRAWING PEN/MARKERS**• **Tech-Liner Super Point Drawing Pen/Markers**

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

• **Tech-Liner Super Point Drawing Pen/Markers Sets**

-AR-TLP5 set of 5 (all sizes above) \$9.50

-AR-TLP3 set of 3 (1, .3, .5mm) \$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self polishing stainless steel points

-AR-3165-06/0 Tech Pen Size 6x0  
(13mm) \$27.00

-AR-3165-04/0 Tech Pen Size 4x0  
(18mm) \$27.00

-AR-3165-03/0 Tech Pen Size 3x0  
(25mm) \$22.00

-AR-3165-02/0 Tech Pen Size 2x0  
(3mm) \$22.00

-AR-3165-01/0 Tech Pen Size #0  
(35mm) \$22.00

-AR-3165-01 Tech Pen Size #1  
(5mm) \$22.00

-AR-3165-02 Tech Pen Size #2  
(6mm) \$22.00

-AR-3165-03 Tech Pen Size #3  
(8mm) \$22.00

-AR-3165-04 Tech Pen Size #4  
(1mm) \$22.00

-AR-3165-06 Tech Pen Size #6  
(1.4mm) \$22.00

-AR-3165-07 Tech Pen Size #7  
(2mm) \$22.00

**MECHANICAL PENCIL**

Berol Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

• **Mechanical Pencil 2mm.**

-AR-BP10C \$6.95

• **12-Pencil Leads- 2mm. HB**

-AR-BP2375-HB \$10.50

• **12-Pencil Leads- 2mm. 2H**

-AR-BP2375-2H \$10.50

• **12-Pencil Leads- 2mm. 2B**

-AR-SA02263-2B \$10.50

• **12-Non-Photo Blue Leads-2mm.**

-AR-BP2375-NPB \$10.50

• **Mechanical Pencil Sharpener**

Provides professional point for standard leads

-AR-BP14C Pencil Sharpener  
(Mech. Pencil) \$10.75

• **SHARPIE MARKERS**

Permanent markers with high intensity ink. Quick drying

-AR-SA37101 Ultra Fine Black \$1.30

-AR-SA35101 Extra Fine Black \$1.30

-AR-SA30101 Regular Black \$1.30

-AR-SA33101 Super Sharpie \$1.95

• **METALLIC PENS**

Offers high quality metallic ink. Great for autographs.

-AR-SA46115 Gold Pen \$4.50

-AR-SA46120 Silver Pen \$4.50

• **CHINA MARKING PENCILS**

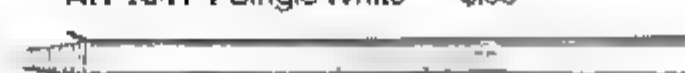
Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles

AR-173T Dozen Black \$10.75

AR-173T-1 Single Black \$9.95

AR-164T Dozen White \$10.75

AR-164T-1 Single White \$9.95

• **Sakura Pigma Micron**

Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm, black \$2.95

-AR-XSK01-49 .25mm, black \$2.95

-AR-XSK02-49 30mm, black \$2.95

-AR-XSK03-49 35mm, black \$2.95

-AR-XSK05-49 45mm, black \$2.95

-AR-XSK08-49 50mm, black \$2.95

-AR-30061 3-pk., .25, .35, 45mm \$8.00

-AR-30062 All sizes, black \$16.00

• **Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand

-AR-3435-1 Sandpaper Pointer \$9.95

• **Magic-Rub Eraser**

Eraser especially developed for sensitive surfaces, will not mark or smudge

-AR-1954FC-1 Magic-Rub Eraser \$9.95

• **Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

-AR-T811-1 1/4" x 5 1/4" \$5.00

-AR-T812-1 5/16" x 6" \$7.75

-AR-T813-1 13/32" x 6" \$10.00

-AR-T814-1 15/32" x 6" \$12.25

-AR-T817-1 5/8" x 6" \$15.00

• **WORKABLE FIXATIF (Krylon)**

Provides lasting protection. Prevents smudging, dusting and wrinkling.

Workable Fixatif

-AR-KR1306 \$8.95





### T-SQUARES

• **Plastic T-squares** offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95

- AR-NBA18 Plastic 18" \$7.95

- AR-NBA24 Plastic 24" \$10.95

• **Aluminum T-squares** offering hard tempered aluminum blade riveted to a rugged plastic head

- AR-FR63-112 Aluminum 12" \$10.95

- AR-FR63-118 Aluminum 18" \$12.95

- AR-FR63-124 Aluminum 24" \$13.95



### TRIANGLES

High quality triangles made of .080" acrylic. Raised inking edges. Great for Inkers.

• **30" x 60" W/ Inking Edge**

- AR-1204-60 Triangle 30"x60" 4 inch \$3.50

- AR-1206-60 Triangle 30"x60" 6 inch \$4.50

- AR-1208-60 Triangle 30"x60" 8 inch \$5.50

- AR-1210-60 Triangle 30"x60" 10 inch \$6.50

- AR-1212-60 Triangle 30"x60" 12 inch \$8.50

- AR-1214-60 Triangle 30"x60" 14 inch \$10.50

• **45" X 90" W/ Inking Edge**

- AR-1204-45 Triangle 45"x90" 4 inch \$4.50

- AR-1206-45 Triangle 45"x90" 6 inch \$5.50

- AR-1208-45 Triangle 45"x90" 8 inch \$7.50

- AR-1210-45 Triangle 45"x90" 10 inch \$9.50

- AR-1212-45 Triangle 45"x90" 12 inch \$13.50

### COMPASS SET

Geometry set includes ruler, compass, two triangles, protractor eraser and sharpener

• **8-piece Geometry Set**

- AR-HX18807 \$4.95

• **8-Piece Geometry Set (brass compass)**

- AR-723405 \$7.95

• **Basic Geometry Set**

4-piece Geometry Set (Ruler, 12" protractor 30/60 + 45/90 triangles)

- AR-FL03 \$5.95

### Basic Combination Compass

6-piece compass set: side-screw bow compass, knee joint compass, extension bar, spare leads, 2" divider point and a lead pointer.

- AR-S61 Set \$15.95

### Compass Set

6-piece drawing set contains: Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer

- ARHLX01330-01330 Set \$16.95



### 5" Bow Compass & Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider

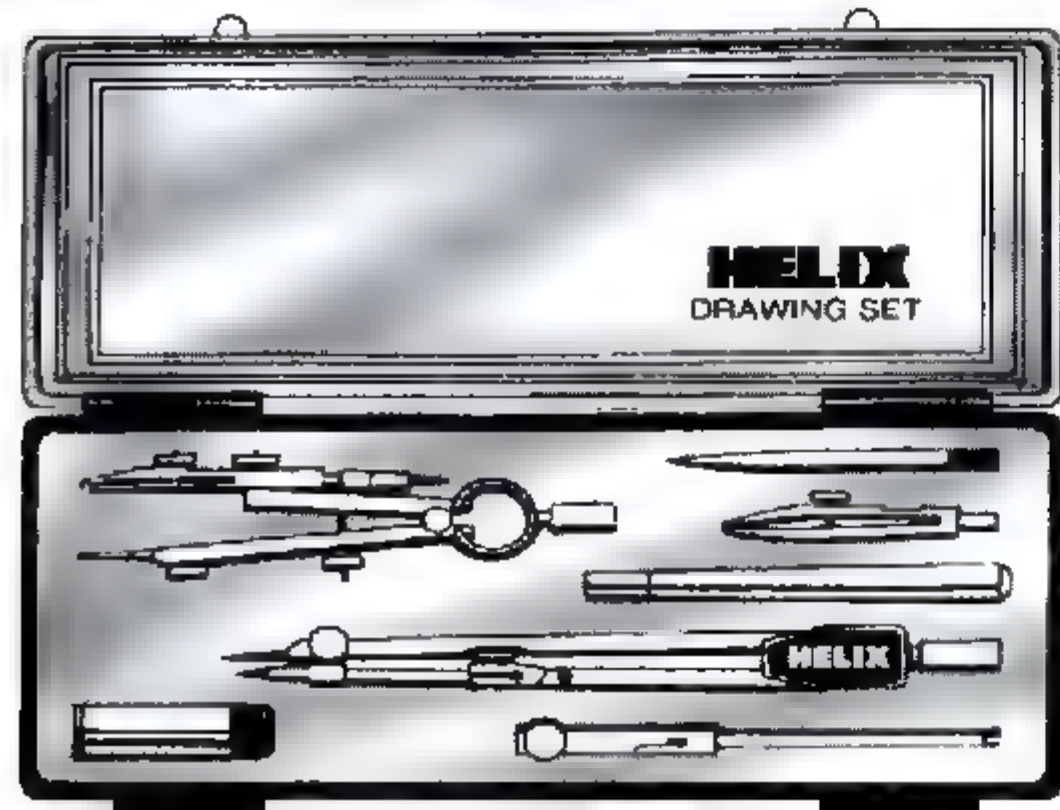
- AR-494 5" Bow Compass \$4.95



### 14 Piece Drafting Kit

Drafting Kit includes 12" architectural scale, 12x16 vinyl pouch, lettering guide pad, 6" compass, 6" divider, 10" 30/60 triangle, 8" 45/90 triangle, 6" protractor, 6 3/4" french curve, soft pencil eraser, lead holder, mini lead pointer, erasing shield and a three pack of 2.0mm lead.

- AR-BDK-1A 15 Piece Drafting Kit \$38.95



### RULERS

• **Stainless Steel Rulers** offering flexible steel with non-skid cork backing.

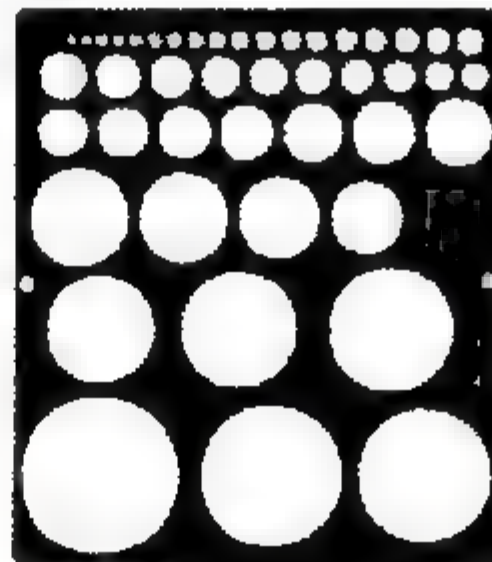
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95

- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95

• **Plastic Ruler 1 inch with 1/16" markings and metric markings**

- AR-C36 Ruler 12" (plastic ruler) \$1.25

- AR-18 Ruler 6" (plastic ruler) \$ .50



### CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

#### Circle Templates

Metric and standard. Risers for smear-free drawing. (Great for Inkers)

#### Large Circles

- AR-13001 \$7.95

#### Extra Large Circles

- AR-13011 \$6.95

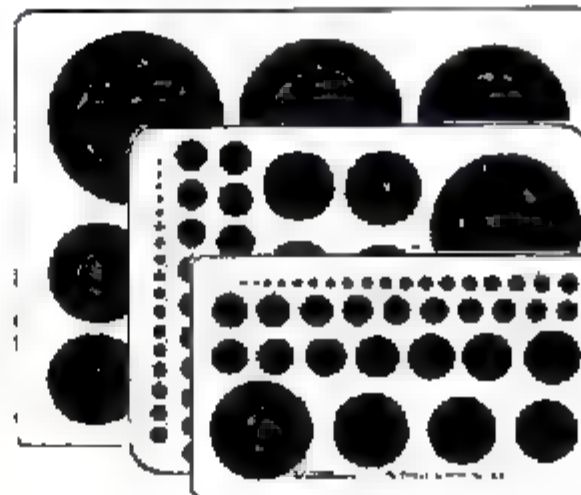


#### French Curves (Inking Edge)

- AR-9000 Set \$6.95

#### Ellipse Temps.

- AR-PK12691 \$12.00



#### Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches

- ITEM #AR-TD404 SRP \$17.95

#### Ellipse Template

- AR-PK12691 \$12.00



#### POCKET PORTFOLIO

- AR-FL419WH Pocket Portfolio 14 x 20 \$10.50

### COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

#### Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

- AR-BAG 1119-25 25 Bags \$7.50

- AR-BAG 1119-100 100 Bag \$25.00



### STORAGE BOXES

• **Sketch Pac** 2-sided safe storing box 12

3/8" x 4 1/2" x 1 3/4"

- AR-6880AB \$12.95



#### One Tray Art Bins 13" x 7 1/4" x 5 1/4"

Elevated tray for viewing of supplies in bottom bin. Tight Latch

- AR-6843AC black \$15.25



#### DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

• **Draftsman Brush (cleaning paper)**

- AR-FT5391 \$6.00



#### XACTO KNIFE

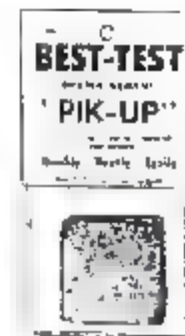
Rubberized barrel. Rear release mechanism with safety cap.

#### Xacto Knife

- AR-XA3626 \$5.25

Xacto Refill Blades #1

- AR-OLKB \$6.50



#### RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses

• **Rubber Cement 4oz**

- AR-BT138 \$3.50

• **Rubber Cement Quart**

- AR-BT102 \$13.25

• **Rubber Cement Thinner Pint**

- AR-BT201 \$8.50

• **Rubber Cement Pick-Up (eraser)**

- AR-BT700 \$1.50

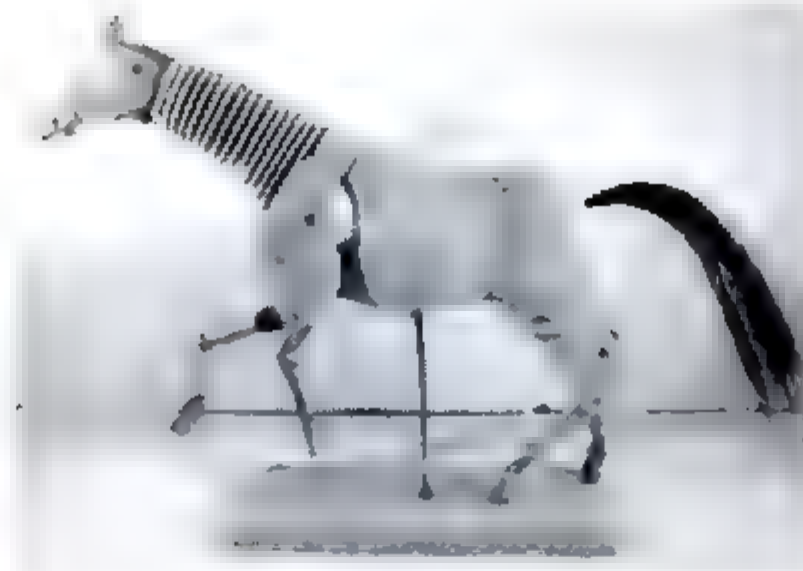






• **12" Unisex Wooden Mannequin**

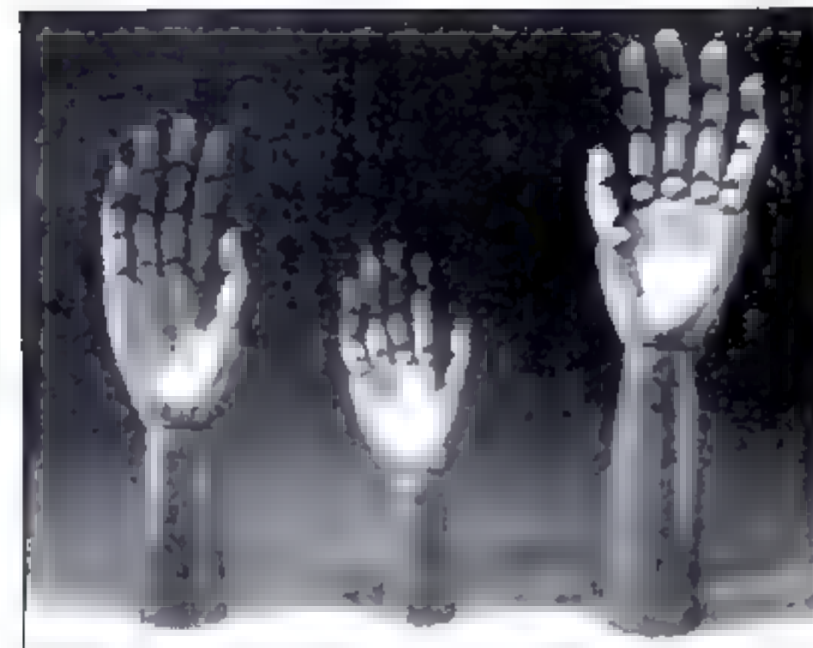
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.  
-AR-CW201 12" Model  
SRP \$19.95



- **12" Horse Wooden Mannequin**
- AR033090410
- **12" Lizard Wooden Mannequin**
- AR056090440

SRP \$99.00

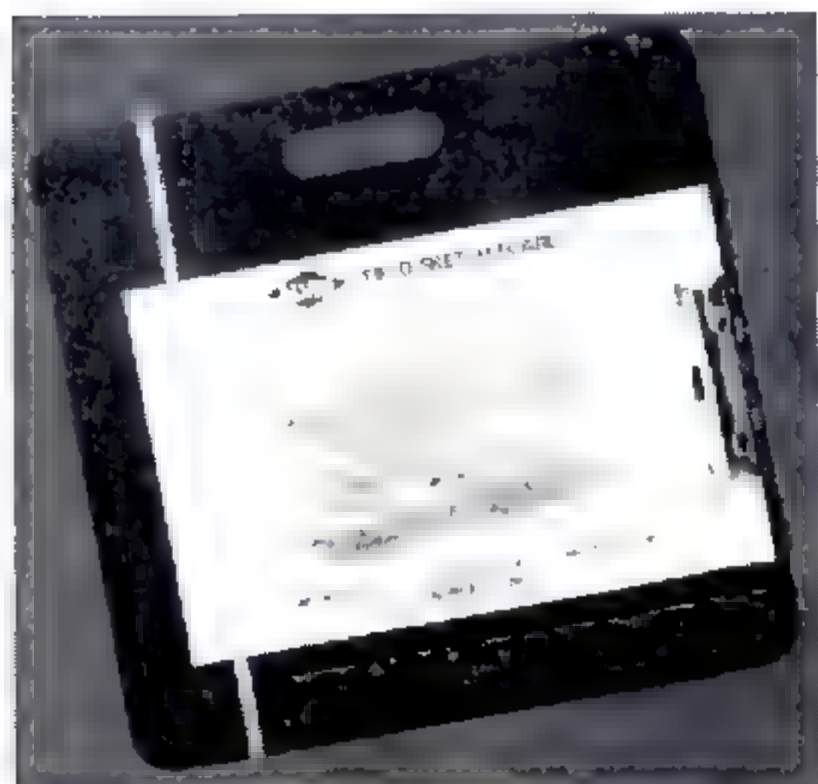
SRP \$17.99



• **Hand Mannequins**

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

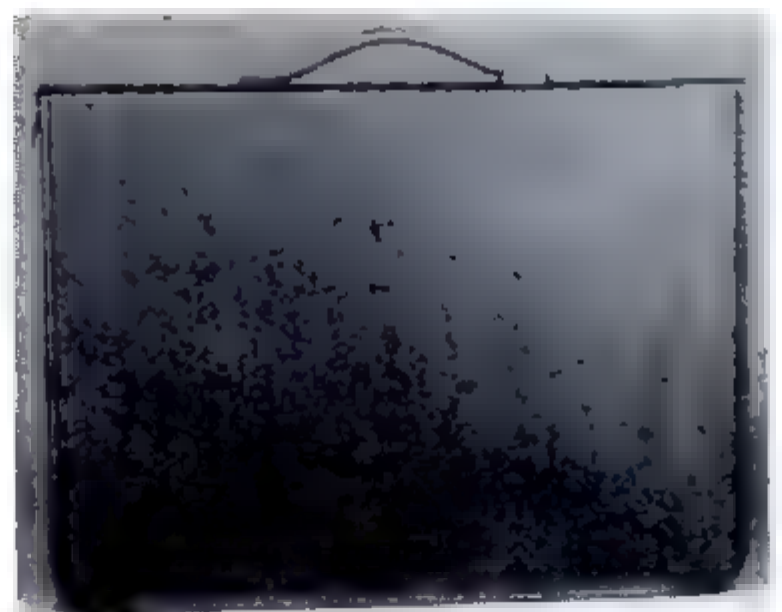
- AR-HM3 14" Male Hand SRP \$49.95
- AR-HM4 12" Female Hand SRP \$46.95
- AR-HM5 9" Child Hand SRP \$42.95



• **LIGHTWEIGHT SKETCH BOARDS**

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" X 19 1/2" SRP \$9.95
- AR-SB2326 23 1/2" X 26" SRP \$12.95



• **PRESENTATION CASES (PORTFOLIO)**

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages) includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" SRP \$68.95
- AR-S1-2241 24" x 18" SRP \$110.50
- Refill Pages for Presentation Case
- AR-ZX17 17" x 14" 10 pack SRP \$23.95
- AR-ZX24 24" x 18" 10 pack SRP \$45.95



• **DISPLAY PORTFOLIOS ARTFOLIOS**

24 pages of acid, pvc and legnen safe art sleeves. Archival Safe.

- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts SRP \$15.95 (Holds Blue Line Comic Book Art Boards)
- AR-IA 1214 Artfolio book 14 x 17 w/ 24 shts SRP \$25.95 (Holds most oversized art boards)
- AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shts SRP \$7.50



• **ALVIN ELECTRIC ERASER**

Durable, high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

- AR-EE1754 With slip-chuck SRP \$85.00



• **ERASER REFILLS**

- AR-ER72 7" dark grey, ink, 1 doz. SRP \$6.95
- AR-ER73 7" white, pencil, 1 doz. SRP \$6.95
- AR-ER74 7" pink, pencil, 1 doz. SRP \$6.95
- AR-ER88 7" white vinyl, ink/pencil, 1 doz. SRP \$6.95

**ELECTRIC ERASER and REFILLS**

- **KOH-I-NOOR ELECTRIC ERASER**
- **ALL PURPOSE ELECTRIC SYSTEM**

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

- AR-2800E All purpose Electric System SRP \$73.95



• **CORDLESS/RECHARGEABLE ERASER**

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation—cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

- AR-2850C Cordless, Rechargeable SRP \$96.95
- **KOH-I-NOOR ERASER REFILLS**
- AR-ER285 Yellow, Imbedded, ink 10/box SRP \$6.95
- AR-ER287 Soft Vinyl, pencil, 10/box SRP \$5.95





## PRISMACOLOR MARKERS AND SETS

- All Colors are available!
- All Singles \$3.30
- Metallic: single nib
- AR-PM117 (Broad) Metallic Silver
- AR-PM118 (Fine) Metallic Silver
- AR-PM119 (Broad) Metallic Gold
- AR-PM120 (Fine) Metallic Gold
- All Metallic Singles \$3.30

### PRISMACOLOR SETS

- Primary/Secondary 12-Set  
Includes: AR-PM 50, 19, 15, 57, 6, 4, 32, 44, 53, 31, 61, and 9.
- AR-BP12N \$40.00
- Cool Grey 12-set  
-AR-BP12P \$40.00
- Warm Grey 12-set  
-AR-BP12Q \$40.00
- French Grey 12-set  
-AR-BP12R \$40.00
- Prismacolor 24 set  
-AR-BP24S \$79.25
- Prismacolor 48 set  
-AR-BP48S \$158.50
- Prismacolor 72 set  
-AR-BP72S \$238.00
- Prismacolor 120 set  
-AR-BP120S \$394.00
- Prismacolor 144 set  
-AR-BP144S \$470.00
- Empty Studio Marker Stacker  
-AR-STUDIO \$18.00
- Prismacolor 24 set w/hard carrying case  
-AR-BP24C \$90.00
- Prismacolor 48 set w/hard carrying case  
-AR-BP48C \$170.00

- All Colors are available!
- AR-PM1 Process Red
- AR-PM4 Crimson Red
- AR-PM5 Scarlet Lake
- AR-PM6 Carmine Red
- AR-PM7 Magenta
- AR-PM8 Pink
- AR-PM10 Blush Pink
- AR-PM11 Deco Pink
- AR-PM12 Light Pink
- AR-PM13 Poppy Red
- AR-PM14 Pale Vermilion
- AR-PM15 Yellowed Orange
- AR-PM16 Orange
- AR-PM17 Sunburst Yellow
- AR-PM18 Yellow Ochre
- AR-PM19 Canary Yellow
- AR-PM21 Tulip Yellow
- AR-PM23 Cream
- AR-PM24 Yellow Chartreuse
- AR-PM25 Spring Green
- AR-PM26 Lt. Olive Green
- AR-PM27 Chartreuse
- AR-PM28 Olive Green
- AR-PM31 Dark Green
- AR-PM32 Parrot Green
- AR-PM33 Hunter Green
- AR-PM36 Lime Green
- AR-PM37 Aquamarine
- AR-PM38 Teal Blue
- AR-PM39 True Blue
- AR-PM40 Copenhagan Blue
- AR-PM42 Violet Blue
- AR-PM43 Indigo Blue
- AR-PM44 Ultramarine
- AR-PM45 Navy Blue
- AR-PM46 Light Aqua
- AR-PM47 Non-photo Blue
- AR-PM48 Lt. Cerulean Blue
- AR-PM50 Violet
- AR-PM51 Black Grape
- AR-PM53 Mulberry
- AR-PM55 Rhodamine
- AR-PM59 Lavender
- AR-PM60 Violet Mist
- AR-PM61 Dark Umber
- AR-PM62 Sepia
- AR-PM65 Sienna Brown
- AR-PM69 Goldenrod
- AR-PM70 Sand
- AR-PM71 Buff
- AR-PM72 Eggshell
- AR-PM73 Flagstone Red

- AR-PM78 Brick Beige
- AR-PM79 Brick White
- AR-PM80 Putty
- AR-PM82 Terra Cotta
- AR-PM86 Cherry
- AR-PM88 Dark Brown
- AR-PM89 Light Walnut
- AR-PM90 Walnut
- AR-PM93 Burnt Ochre
- AR-PM95 Light Tan
- AR-PM96 Blond Wood
- AR-PM97 Warm Black
- AR-PM98 Black
- AR-PM99 Warm Grey 10%
- AR-PM100 Warm Grey 20%
- AR-PM101 Warm Grey 30%
- AR-PM102 Warm Grey 40%
- AR-PM103 Warm Grey 50%
- AR-PM104 Warm Grey 60%
- AR-PM105 Warm Grey 70%
- AR-PM106 Warm Grey 80%
- AR-PM107 Warm Grey 90%
- AR-PM108 Cool Grey 10%
- AR-PM109 Cool Grey 20%
- AR-PM110 Cool Grey 30%
- AR-PM111 Cool Grey 40%
- AR-PM112 Cool Grey 50%
- AR-PM113 Cool Grey 60%
- AR-PM114 Cool Grey 70%
- AR-PM115 Cool Grey 80%
- AR-PM116 Cool Grey 90%
- AR-PM122 Salmon Pink
- AR-PM123 Spanish Orange
- AR-PM124 Limepool
- AR-PM125 Peacock Blue
- AR-PM126 Cerulean Blue
- AR-PM127 Imperial Violet
- AR-PM128 Parma Violet
- AR-PM129 Dahlia Purple
- AR-PM130 Deco Orange
- AR-PM131 Deco Yellow
- AR-PM132 Jasmine
- AR-PM133 Deco Pink
- AR-PM134 Deco Blue
- AR-PM135 Deco Green
- AR-PM136 Deco Aqua
- AR-PM137 Clay Rose
- AR-PM138 Pink Rose
- AR-PM140 Celadon Green
- AR-PM141 Jade Green
- AR-PM142 Brittany Blue
- AR-PM143 Mediterranean Blue
- AR-PM144 Cloud Blue
- AR-PM145 Blue Slate
- AR-PM146 Periwinkle
- AR-PM147 Greyed Lavender
- AR-PM148 Cornflower
- AR-PM149 Bronze
- AR-PM150 Mahogany Red
- AR-PM151 Raspberry
- AR-PM152 Henna
- AR-PM153 Pumpkin Orange
- AR-PM154 Mineral Orange
- AR-PM155 French Grey 10%
- AR-PM156 French Grey 20%
- AR-PM157 French Grey 30%
- AR-PM158 French Grey 40%
- AR-PM159 French Grey 50%
- AR-PM160 French Grey 60%
- AR-PM161 French Grey 70%
- AR-PM162 French Grey 80%
- AR-PM163 French Grey 90%
- AR-PM164 Peacock Green
- AR-PM165 Grass Green
- AR-PM166 True Green
- AR-PM167 Apple Green
- AR-PM168 Dark Purple
- AR-PM169 Tuscan Red
- AR-PM170 Peach
- AR-PM171 Lilac
- AR-PM172 Light Umber
- AR-PM173 Light Violet
- AR-PM184 Forest Green
- AR-PM185 Spruce
- AR-PM186 Emerald
- AR-PM187 Leaf Green
- AR-PM190 Tangerine
- All Single Markers \$3.30



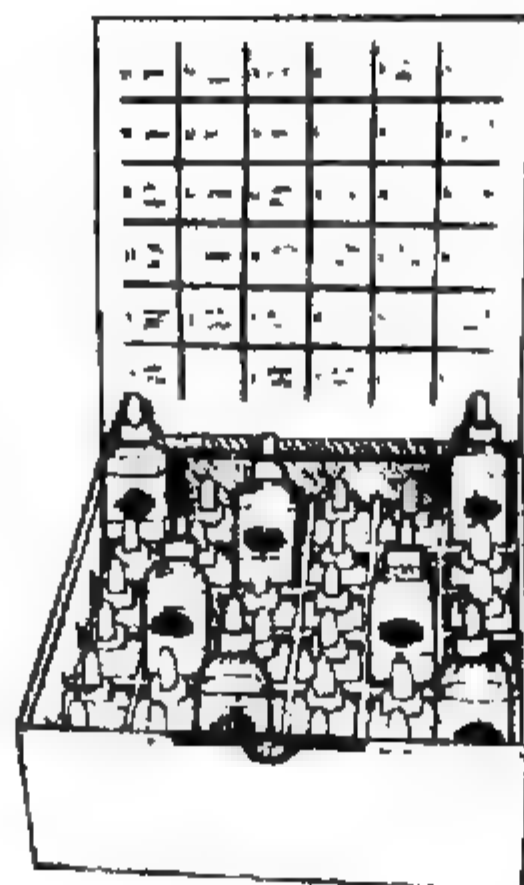
- Prismacolor Singles  
Unique four in one design creates four line widths from one double-ended marker. Extra broad nibs imitates paint brush stroke while fine and thin nibs achieve gentle refined strokes.



### • Prismacolor Art Pencil Sets

Professional Art Pencil Sets Soft lead, permanent pigments, blendable. Water and smear resistant. No eraser

- 12 Color Pencil Set  
-ARSAN03596 \$13.95
- 24 Color Pencil Set  
-ARSAN03597 \$26.95
- 48 Color Pencil Set  
-ARSAN03598 \$51.95
- 72 Color Pencil Set  
-ARSAN03599 \$76.95
- 96 Color Pencil Set  
-ARSAN03601 \$101.95
- 120 Color Pencil Set  
-ARSAN03602 \$127.95



## Dr. Martin Watercolors

- Radiant Concentrated Watercolors  
Dr. Martin's Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors. In 5 oz dropper top bottles. SRP \$3.95 each

- |         |                 |
|---------|-----------------|
| ARDR4A  | Alpine Rose     |
| ARDR16B | Amber Yellow    |
| ARDR42C | Antelope Brown  |
| ARDR23B | Apple Green     |
| ARDR14A | Black           |
| ARDR31C | Burnt Orange    |
| ARDR41C | Calypso Green   |
| ARDR34C | Chartreuse      |
| ARDR6A  | Cherry Red      |
| ARDR56D | Coffee Brown    |
| ARDR18B | Crimson         |
| ARDR20B | Cyclamen        |
| ARDR15B | Daffodil Yellow |
| ARDR48D | Fuchsia         |
| ARDR26B | Golden Brown    |
| ARDR11A | Grass Green     |
| ARDR32C | Hyacinth Blue   |
| ARDR51D | Ice Blue        |
| ARDR50D | Ice Green       |
| ARDR37C | Ice Pink        |
| ARDR40C | Ice Yellow      |
| ARDR54D | Indian Yellow   |
| ARDR53D | Irish Blue      |
| ARDR35C | Jungle Green    |
| ARDR12A | Juniper Green   |
| ARDR1A  | Lemon Yellow    |
| ARDR27B | Mahogany        |
| ARDR24B | Moss Green      |
| ARDR7A  | Moss Rose       |
| ARDR33C | Norway Blue     |
| ARDR25B | Olive Green     |
| ARDR2A  | Orange          |
| ARDR52D | Peacock Blue    |
| ARDR3A  | Persimmon       |
| ARDR30C | Pumpkin         |
| ARDR49D | Raspberry       |
| ARDR13A | Saddle Brown    |
| ARDR5A  | Scarlet         |
| ARDR28B | Sepia           |
| ARDR22B | Slate Blue      |
| ARDR46D | Sunrise Pink    |
| ARDR44D | Sunset Orange   |
| ARDR45D | Sunset Red      |
| ARDR43D | Sunshine Yellow |
| ARDR47D | Tahiti Red      |
| ARDR17B | Tangerine       |
| ARDR29C | Tapestry        |
| ARDR55D | Tiger Yellow    |
| ARDR36C | Tobacco Brown   |
| ARDR38C | Tropic Gold     |
| ARDR39C | Tropic Pink     |
| ARDR9A  | True Blue       |
| ARDR8A  | Turquoise Blue  |
| ARDR21B | Ultra Blue      |
| ARDR10A | Violet          |
| ARDR19B | Wild Rose       |

- Radiant Concentrated Sets Dr. Martin  
Each set is comprised of 14 colors to cover the entire range of radiant colors. 5 oz bottles.

- #ARDRA "A" set includes: Alpine Rose, Black, Cherry Red, Grass Green, Juniper Green, Lemon Yellow, Moss Rose, Orange, Persimmon, Saddle Brown, Scarlet, True Blue, Turquoise Blue, Violet. SRP \$55.20 per set

- #ARDRB "B" set includes: Amber Yellow, Apple Green, Crimson, Cyclamen, Daffodil Yellow, Golden Brown, Mahogany, Moss Green, Olive Green, Sepia, Slate Blue, Tangerine, Ultra Blue, Wild Rose. SRP \$55.20

- #ARDRC "C" set includes: Antelope Brown, Burnt Orange, Calypso Green, Chartreuse, Hyacinth Blue, Ice Pink, Ice Yellow, Jungle Green, Norway Blue, Pumpkin, Tapestry, Tobacco Brown, Tropic Gold, Tropic Pink. SRP \$55.20



- #ARDRD "D" set includes: Coffee Brown, Fuchsia, Ice Blue, Ice Green, Indian Yellow, Irish Blue, Peacock Blue, Raspberry, Sunrise Pink, Sunset Orange, Sunset Red, Sunshine Yellow, Tahiti Red, Tiger Yellow. SRP \$55.20

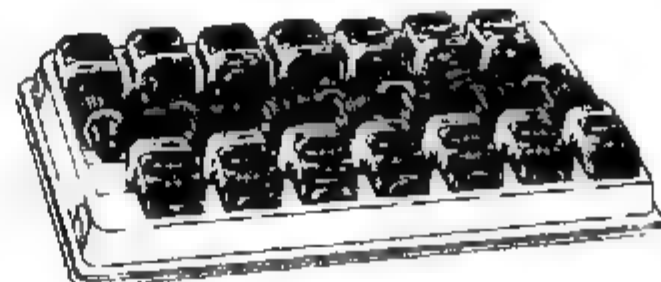
- Synchromatic Transparent Watercolors Dr. Martin  
Synchromatic colors are easy to handle and give ultimate transparency. They may be diluted with water. 5 oz Dropper top bottles. SRP \$3.95

- |        |                 |
|--------|-----------------|
| ARDR15 | Beige           |
| ARDR33 | Black           |
| ARDR38 | Bluish Black    |
| ARDR8  | Burnt Sienna    |
| ARDR2  | Cadmium         |
| ARDR32 | Cadmium Orange  |
| ARDR26 | Carmine         |
| ARDR28 | Cerulean        |
| ARDR3  | Chromium Yellow |
| ARDR39 | Cobalt Blue     |
| ARDR13 | Dark Gray       |
| ARDR21 | Emerald         |
| ARDR22 | Hooker's Green  |
| ARDR24 | Lake            |
| ARDR1  | Lemon Yellow    |
| ARDR6  | Light Brown     |
| ARDR11 | Light Gray      |
| ARDR27 | Magenta         |
| ARDR12 | Medium Gray     |
| ARDR20 | Nile Green      |
| ARDR34 | Olive Green     |
| ARDR5  | Orange          |
| ARDR19 | Payne's Gray    |
| ARDR17 | Prussian Blue   |
| ARDR30 | Purple          |
| ARDR7  | Red Brown       |
| ARDR37 | Rose Carmine    |
| ARDR36 | Scarlet         |
| ARDR10 | Sepia           |
| ARDR31 | Stone Gray      |
| ARDR16 | Turquoise Blue  |
| ARDR18 | Ultramarine     |
| ARDR8  | Van Dyke Brown  |
| ARDR25 | Vermilion       |
| ARDR29 | Violet          |
| ARDR23 | Vindian         |
| ARDR4  | Yellow Ochre    |

- Synchromatic Transparent Art Set  
• #ARDRCs Thirty-six 5 oz bottles. Includes Beige, Black, Burnt Sienna, Cadmium, Cadmium Orange, Carmine, Cerulean, Chromium Yellow, Cobalt Blue, Dark Gray, Emerald, Hooker's Green, Lake, Lemon Yellow, Light Brown, Light Gray, Magenta, Medium Gray, Nile Green, Olive Green, Orange, Payne's Gray, Prussian Blue, Purple, Red Brown, Rose Carmine, Scarlet, Sepia, Stone Gray, Turquoise Blue, Ultramarine, Van Dyke Brown, Vermilion, Violet, Vindian, Yellow Ochre. SRP \$113.50
- Synchromatic Transparent Art Small Set

You must purchase a minimum of 12 single marker each time you order.

You must purchase a minimum of 12 single dyes each time you order.





# COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC markers are double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

## • Single Copic Markers

\$4.95 each

100B45 Smokey Blue  
100BG02 New Blue  
100BG05 Holiday Blue  
100BG09 Blue Green  
100BG10 Cool Shadow  
100BG11 Moon White  
100BG13 Mint Green  
100BG15 Aqua  
100BG18 Teal Blue  
100BG32 Aqua Mint  
100BG34 Horizon Green  
100BG45 Nile Blue  
100BG49 Duck Blue  
100BG99 Fragstone Blue  
100BV00 Mauve Shadow  
100BV04 Blue Berry  
100BV08 Blue Violet  
100BV23 Grayish Lavender  
100BV31 Pale Lavender  
100C0 Cool Gray 0  
100C1 Cool Gray 1  
100C10 Cool Gray 10  
100C2 Cool Gray 2  
100C3 Cool Gray 3  
100C4 Cool Gray 4  
100C5 Cool Gray 5  
100C6 Cool Gray 6  
100C7 Cool Gray 7  
100C8 Cool Gray 8  
100C9 Cool Gray 9  
100E00 Skin White  
100E02 Fnu! Pink  
100E04 Lipstick Natural  
100E07 Light Mahogany  
100E09 Burnt Sienna  
100E11 Bareley Beige  
100E13 Light Suntan  
100E15 Dark Suntan  
100E19 Redwood  
100E21 Baby Skin Pink  
100E25 Caribe Cocoa  
100E27 Africano  
100E29 Burnt Umber  
100E31 Brick Beige  
100E33 Sand  
100E34 Orientale  
100E35 Chamois  
100E37 Sepia  
100E39 Leather  
100E40 Brick White  
100E41 Pearl White  
100E43 Dull Ivory  
100E44 Clay  
100E49 Dark Bark  
100E51 Milky White  
100E53 Raw Silk  
100E55 Light Came  
100E57 Light Walnut  
100E59 Walnut  
100E77 Maroon  
100G00 Jade Green  
100G02 Spectrum Green  
100G05 Emerald Green  
100G07 Nile Green  
100G09 Veronese Green  
100G12 Sea Green  
100G14 Apple Green  
100G16 Malachite  
100G17 Forest Green  
100G19 Bright Parrot Green  
100G20 Wax White  
100G21 Lime Green  
100G24 Willow  
100G28 Ocean Green  
100G29 Pine Tree Green  
100G40 Dim Green  
100G82 Spring Dim Green  
100G85 Verdigris  
100G99 Olive  
100N0 Neutral Gray 0  
100N1 Neutral Gray 1  
100N10 Neutral Gray 10  
100N2 Neutral Gray 2  
100N3 Neutral Gray 3  
100N4 Neutral Gray 4  
100N5 Neutral Gray 5  
100N6 Neutral Gray 6  
100N7 Neutral Gray 7  
100N8 Neutral Gray 8  
100N9 Neutral Gray 9  
100R00 Pinkish White  
100R02 Flesh  
100R05 Salmon Red  
100R08 Vermilion  
100R11 Pale Cherry Pink  
100R17 Lipstick Orange  
100R20 Blush  
100R24 Prawn  
100R27 Cadmium Red  
100R29 Lipstick Red  
100R32 Peach  
100R35 Coral

100R37 Carmine  
100R39 Garnet  
100R58 Cardinal  
100RV02 Sugared Almond Pink  
100RV04 Shock Pink  
100RV06 Cerise  
100RV09 Fuchsia  
100RV10 Pale Pink  
100RV11 Pink  
100RV13 Tender Pink  
100RV14 Begonia Pink  
100RV17 Deep Magenta  
100RV19 Red Violet  
100RV21 Light Pink  
100RV25 Dog Rose Flower  
100RV29 Crimson  
100RV32 Shadow Pink  
100RV34 Dark Pink  
100T0 Toner Gray 0  
100T1 Toner Gray 1  
100T10 Toner Gray 10  
100T2 Toner Gray 2  
100T3 Toner Gray 3  
100T4 Toner Gray 4  
100T5 Toner Gray 5  
100T6 Toner Gray 6  
100T7 Toner Gray 7  
100T8 Toner Gray 8  
100T9 Toner Gray 9  
100V04 Lilac  
100V06 Lavender  
100V09 Violet  
100V12 Pale Lilac  
100V15 Mallow  
100V17 Amethyst  
100W0 Warm Gray 0  
100W1 Warm Gray 1  
100W10 Warm Gray 10  
100W2 Warm Gray 2  
100W3 Warm Gray 3  
100W4 Warm Gray 4  
100W5 Warm Gray 5  
100W6 Warm Gray 6  
100W7 Warm Gray 7  
100W8 Warm Gray 8  
100W9 Warm Gray 9  
100Y00 Barium Yellow  
100Y02 Canary Yellow  
100Y05 Yellow  
100Y08 Acid Yellow  
100Y11 Pale Yellow  
100Y13 Lemon Yellow  
100Y15 Cadmium Yellow  
100Y17 Golden Yellow  
100Y19 Napol Yellow  
100Y21 Buttercup Yellow  
100Y23 Yellowish Beige  
100Y26 Mustard  
100Y38 Honey  
100YG01 Green Bice  
100YG03 Yellow Green  
100YG05 Salad  
100YG07 Acid Green  
100YG09 Lettuce Green  
100YG11 Mignonette  
100YG13 Chartreuse  
100YG17 Grass Green  
100YG21 Ansa  
100YG23 New Leaf  
100YG25 Celadon Green  
100YG41 Pale Green  
100YG45 Cobalt Green  
100YG63 Pea Green  
100YG67 Moss  
100YG91 Putty  
100YG95 Pale Olive  
100YG97 Spanish Olive  
100YG99 Marine Green  
100YR00 Powder Pink  
100YR02 Light Orange  
100YR04 Chrome Orange  
100YR07 Cadmium Orange  
100YR09 Chinese Orange  
100YR14 Caramel  
100YR16 Apricot  
100YR18 Sanguine  
100YR21 Creme  
100YR23 Yellow Ochre  
100YR24 Pale Sepia  
• COPIC MARKER SETS  
110 COPIC 12 Basic \$59.40  
112 COPIC 12 PCS NG \$59.40  
114 COPIC 12 PCS TG \$59.40  
116 COPIC 12 PCS WG \$59.40  
118 COPIC 12 PCS CG \$59.40  
120 COPIC 36 Color Set \$178.20  
140 Copic 72 Color Set A \$356.40  
150 Copic 72 Color Set B \$356.40  
155 Copic 72 Color Set C \$356.40  
160 Copic Empty Marker \$3.60  
• COPIC Various Ink (Refills) \$4.95  
200100 Black  
200110 Special Black  
200B00 Frost Blue  
200B000 Pale Force and Blue

200B01 Mint Blue  
200B02 Robin's Egg Blue  
200B04 Tahitian Blue  
200B05 Process Blue  
200B06 Peacock Blue  
200B12 Ice Blue  
200B14 Light Blue  
200B15 Cyanine Blue  
200B18 Lapis Lazuli  
200B21 Baby Blue  
200B23 Phthalic Blue  
200B24 Sky  
200B26 Cobalt Blue  
200B28 Royal Blue  
200B29 Ultramarine  
200B32 Pale Blue  
200B34 Manganese Blue  
200B37 Antwerp Blue  
200B39 Prussian Blue  
200B41 Powder Blue  
200B45 Smoky Blue  
200B52 Soft Greenish Blue  
200B60 Pale Blue Grey  
200B63 Light Hydrangea  
200B79 Iris  
200B91 Pale Grayish Blue  
200B93 Light Crockery Blue  
200B95 Light Grayish Cobalt  
200B97 Night Blue  
200B99 Agate  
200BG01 Aqua Blue  
200BG02 New Blue  
200BG05 Holiday Blue  
200BG07 Petalium Blue  
200BG09 Blue Green  
200BG10 Cool Shadow  
200BG11 Moon White  
200BG13 Mint Green  
200BG15 Aqua  
200BG18 Tea Blue  
200BG23 Coral Sea  
200BG32 Aqua Mint  
200BG34 Horizon Green  
200BG45 Nile Blue  
200BG49 Duck Blue  
200BG83 Green Gray  
200BG96 Bush  
200BG99 Fragstone Blue  
200BV00 Mauve Shadow  
200BV000 Indescent Mauve  
200BV02 Prune  
200BV04 Blue Berry  
200BV08 Blue Violet  
200BV11 Soft Violet  
200BV13 Hydrangea Blue  
200BV17 Deep Reddish Blue  
200BV20 Dull Lavender  
200BV23 Grayish Lavender  
200BV25 Grayish Violet  
200BV29 Slate  
200BV31 Pale Lavender  
200C0 Cool Gray  
200C1 Cool Gray 1  
200C10 Cool Gray 10  
200C2 Cool Gray 2  
200C3 Cool Gray 3  
200C4 Cool Gray 4  
200C5 Cool Gray 5  
200C6 Cool Gray 6  
200C7 Cool Gray 7  
200C8 Cool Gray 8  
200C9 Cool Gray 9

200E00 Skin White  
200E000 Pale Fruit Pink  
200E01 Pink Flamingo  
200E02 Fruit Pink  
200E04 Lipstick Natural  
200E07 Light Mahogany  
200E08 Brown  
200E09 Burnt Sienna  
200E11 Bareley Beige  
200E13 Light Suntan  
200E15 Dark Suntan  
200E19 Redwood  
200E21 Baby Skin Pink  
200E25 Caribe Cocoa  
200E27 Africano  
200E29 Burnt Umber  
200E31 Brick Beige  
200E33 Sand  
200E34 Orientale  
200E35 Chamois  
200E37 Sepia  
200E39 Leather  
200E40 Brick White  
200E41 Pearl White  
200E43 Dull Ivory  
200E44 Clay  
200E47 Dark Brown  
200E49 Dark Bark  
200E50 Egg Shell  
200E51 Milky White  
200E53 Raw Silk  
200E55 Light Came  
200E57 Light Walnut  
200E59 Walnut  
200E71 Champagne  
200E74 Cocoa Brown  
200E77 Maroon  
200E79 Cashew  
200E93 Tea Rose  
200E95 Fresh Pink  
200E97 Deep Orange  
200E99 Baked Clay  
200FB2 Fluorescent Dull Blue  
200FBG2 Fluorescent Dull Blue Green  
200FRV1 Fluorescent Pink  
200FV2 Fluorescent Dull Violet  
200FY1 Fluorescent Yellow Orange  
200FYG1 Fluorescent Yellow  
200FYG2 Fluorescent Dull Yellow Green  
200FYR1 Fluorescent Orange  
200G00 Jade Green  
200G02 Spectrum Green  
200G05 Emerald Green  
200G07 Nile Green  
200G09 Veronese Green  
200G12 Sea Green  
200G14 Apple Green  
200G16 Malachite  
200G17 Forest Green  
200G19 Bright Parrot Green  
200G20 Wax White  
200G21 Lime Green  
200G24 Willow  
200G28 Ocean Green  
200G29 Pine Tree Green  
200G40 Dim Green  
200G82 Spring Dim Green  
200G85 Verdigris  
200G94 Grayish Olive  
200G99 Olive

200N0 Neutral Gray  
200N1 Neutral Gray 1  
200N10 Neutral Gray 10  
200N2 Neutral Gray 2  
200N3 Neutral Gray 3  
200N4 Neutral Gray 4  
200N5 Neutral Gray 5  
200N6 Neutral Gray 6  
200N7 Neutral Gray 7  
200N8 Neutral Gray 8  
200N9 Neutral Gray 9  
200R00 Pinkish White  
200R000 Cherry White  
200R02 Flesh  
200R05 Salmon Red  
200R08 Vermilion  
200R11 Pale Cherry White  
200R12 Light Rose Tea  
200R14 Light Rouse  
200R17 Lipstick Orange  
200R20 Blush  
200R22 Light Prawn  
200R24 Prawn  
200R27 Cadmium Red  
200R29 Lipstick Red  
200R30 Pale Yellowish Pink  
200R32 Peach  
200R35 Coral  
200R37 Carmine  
200R39 Garnet  
200R43 Bougainvillea  
200R46 Strong Red  
200R59 Cardinal  
200RV02 Sugared Almond Pink  
200RV04 Shock Pink  
200RV06 Cerise  
200RV09 Fuchsia  
200RV10 Pale Pink  
200RV11 Pink  
200RV13 Tender Pink  
200RV14 Begonia Pink  
200RV17 Deep Magenta  
200RV19 Red Violet  
200RV21 Light Pink  
200RV23 Pure Pink  
200RV25 Dog Rose Flower  
200RV29 Crimson  
200RV32 Shadow Pink  
200RV34 Dark Pink  
200RV42 Salmon Pink  
200T0 Toner Gray  
200T1 Toner Gray 1  
200T10 Toner Gray 10  
200T2 Toner Gray 2  
200T3 Toner Gray 3  
200T4 Toner Gray 4  
200T5 Toner Gray 5  
200T6 Toner Gray 6  
200T7 Toner Gray 7  
200T8 Toner Gray 8  
200T9 Toner Gray 9  
200V01 Toner Gray  
200V04 Lilac  
200V05 Marigold  
200V06 Lavendar  
200V09 Violet  
200V12 Pale Lilac  
200V15 Mallow  
200V17 Amethyst  
200V91 Pale Grape  
200V95 Light Grape  
200V99 Albarigine  
200W0 Warm Gray  
200W1 Warm Gray 1  
200W10 Warm Gray 10  
200W2 Warm Gray 2  
200W3 Warm Gray 3  
200W4 Warm Gray 4  
200W5 Warm Gray 5  
200W6 Warm Gray 6  
200W7 Warm Gray 7  
200W8 Warm Gray 8  
200W9 Warm Gray 9  
200Y00 Barium Yellow  
200Y02 Canary Yellow  
200Y04 Acacia  
200Y06 Yellow  
200Y08 Acid Yellow  
200Y11 Pale Yellow  
200Y13 Lemon Yellow  
200Y15 Cadmium Yellow  
200Y17 Golden Yellow  
200Y19 Napol Yellow  
200Y21 Buttercup Yellow  
200Y23 Yellowish Beige  
200Y26 Mustard  
200Y28 Lionet Gold  
200Y32 Cashmere  
200Y35 Maize  
200Y38 Honey  
200YG00 Mimosa Yellow  
200YG01 Green Bice  
200YG03 Yellow Green  
200YG05 Salad  
200YG06 Yellowish Green  
200YG07 Acid Green  
200YG09 Lettuce Green  
200YG11 Mignonette  
200YG13 Chartreuse  
200YG17 Grass Green  
200YG21 Ansa



200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

You must purchase a minimum of 12 single marker each time you order.

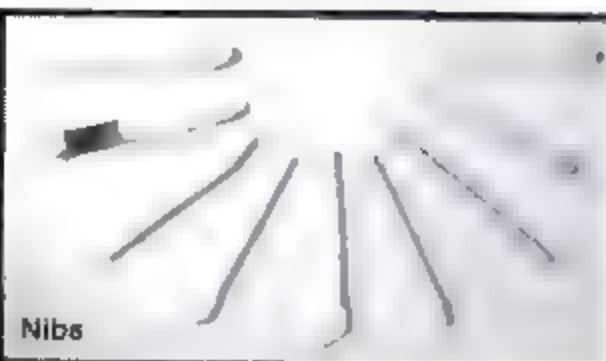


200YG23 New Leaf  
200YG25 Celadon Green  
200YG41 Pale Green  
200YG45 Cobalt Green  
200YG63 Pea Green  
200YG67 Moss  
200YG91 Putty  
200YG93 Grayish Yellow  
200YG95 Pale Olive  
200YG97 Spanish Olive  
200YG99 Manganese Green  
200YR00 Powder Pink  
200YR000 Skin  
200YR02 Light Orange  
200YR04 Chrome Orange  
200YR07 Cadmium Orange  
200YR09 Chinese Orange  
200YR14 Caramel  
200YR16 Apricot  
200YR18 Sanguine  
200YR20 Yellowish Shade  
200YR21 Cream  
200YR23 Yellow Ochre  
200YR24 Pale Sepia  
200YR31 Light Reddish Yellow  
200YR61 Yellowish Skin Pink  
200YR65 Ato  
200YR68 Orange

Colorless Blender



210 Various Ink Colorless Blender \$3.75  
220 Various Colorless Blender 200c \$9.75  
230 Various Ink Empty Bottle \$2.65



#### • Replacable Marker Nibs \$4.20

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy, provide greater freedom of technique in your renderings. COPIC nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of 3.

300 Standard Broad  
310 Soft Broad  
320 Round  
330 Calligraphy 5mm  
340 Brush  
350 Standard Fine  
360 Super Fine  
370 Semi Broad  
380 Calligraphy 3mm  
385 Sketch Nib Super Brush  
390 Sketch Nib Medium Broad



400 COPIC Tweezer \$4.20

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

#### • COPIC SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your

hands. It paints as well as it draws. They come with a broad nib and a brush like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textures and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

450 Colorless Blender \$4.20  
45100 Black \$4.20  
45110 Special Black \$4.20  
452 Sketch 12 Basic Set \$59.40  
454 Sketch 36 Basic Set \$178.20  
456 Sketch 72 Set A \$356.40  
458 Sketch 72 Set B \$356.40

#### • Single COPIC SKETCH Markers \$4.85

45B00 Frost Blue  
45B000 Pale Porcelain Blue  
45B01 Mint Blue  
45B02 Robins Egg Blue  
45B04 Tahitian Blue  
45B05 Process Blue  
45B06 Peacock Blue  
45B12 Ice Blue  
45B14 Light Blue  
45B16 Cyanine \$4.95  
45B18 Lapis Lazuli  
45B21 Baby Blue  
45B23 Periwinkle Blue  
45B24 Sky  
45B26 Cobalt Blue  
45B28 Royal Blue  
45B29 Ultra Marine  
45B32 Pale Blue  
45B34 Manganese Blue  
45B37 Antwerp Blue  
45B39 Prussian Blue  
45B41 Powder Blue  
45B45 Smokey Blue  
45B52 Soft Greenish Blue  
45B60 Pale Blue Gray  
45B63 Light Hydrangea  
45B79 Iris  
45B91 Pale Grayish Blue  
45B93 Light Crochery Blue  
45B95 Light Grayish Cobalt  
45B97 Night Blue  
45B99 Agate  
45BG01 Aqua Blue  
45BG02 New Blue  
45BG05 Holiday Blue  
45BG07 Petroleum Blue  
45BG09 Blue Green  
45BG10 Cool Shadow  
45BG11 Moon White  
45BG13 Mint Green  
45BG15 Aqua  
45BG18 Tea Blue  
45BG23 Coral Sea  
45BG32 Aqua Mint  
45BG34 Horizon Green  
45BG45 Nile Blue  
45BG49 Duck Blue  
45BG93 Green  
45BG96 Bush  
45BG99 Fragstone Blue  
45BV00 Mauve Shadow  
45BV000 Irrescent Mauve  
45BV02 Prune  
45BV04 Blue Berry  
45BV08 Blue Violet  
45BV11 Soft Violet  
45BV13 Hydrangea Blue  
45BV17 Deep Reddish Blue  
45BV20 Dill Lavender  
45BV23 Grayish Lavender  
45BV25 Grayish Violet  
45BV29 Slate  
45BV31 Pale Lavender  
45C0 Cool Gray 0  
45C1 Cool Gray 1  
45C10 Cool Gray 10  
45C2 Cool Gray 2  
45C3 Cool Gray 3  
45C4 Cool Gray 4  
45C5 Cool Gray 5  
45C6 Cool Gray 6  
45C7 Cool Gray 7  
45C8 Cool Gray 8  
45C9 Cool Gray 9  
45E00 Skin White  
45E000 Pale Fruit Pink  
45E01 Pink Fanning  
45E02 Fruit Pink  
45E04 Lipstick Natural  
45E07 Light Mahogany  
45E08 Brown  
45E09 Burnt Sienna  
45E11 Barely Beige  
45E13 Light Suntan  
45E15 Dark Suntan  
45E19 Redwood  
45E21 Baby Skin Pink  
45E25 Caribe Cocoa

45E27 African  
45E29 Burnt Umber  
45E31 Brick Beige  
45E33 Sand  
45E34 Oriante  
45E35 Chamoris  
45E37 Sepia  
45E39 Leather  
45E40 Brick White  
45E41 Pearl White  
45E43 Dull Ivory  
45E44 Clay  
45E47 Dark Brown  
45E49 Dark Bark  
45E50 Eggshell  
45E51 Milky White  
45E53 Raw Silk  
45E55 Light Camel  
45E57 Light Walnut  
45E59 Walnut  
45E71 Champagne  
45E74 Cocoa Brown  
45E77 Maroon  
45E79 Cashew  
45E93 Tea Rose  
45E95 Flesh Pink  
45E97 Deep Orange  
45E99 Baked Clay  
45FB2 Fluorescent Dull Blue  
45FBG2 Fluorescent Dull Blue Green  
45FRV1 Fluorescent Pink  
45FV2 Fluorescent Dull Violet  
45FY1 Fluorescent Yellow  
45FYG1 Fluorescent Yellow Green  
45FYG2 Fluorescent Dull Yellow Green  
45FYR1 Fluorescent Orange  
45G00 Jade Green  
45G02 Spectrum Green  
45G05 Emerald Green  
45G07 Nile Green  
45G09 Veronese Green  
45G12 Sea Green  
45G14 Apple Green  
45G16 Maachite  
45G17 Forest Green  
45G19 Bright Parrot Green  
45G20 Wax White  
45G21 Lime Green  
45G24 Willow  
45G28 Ocean Green  
45G29 Pine Tree Green  
45G40 Dim Green  
45G82 Spring Dim Green  
45G85 Verdigris  
45G94 Grayish Olive  
45G99 Olive  
45N0 Neutral Gray 0  
45N1 Neutral Gray 1  
45N10 Neutral Gray 10  
45N2 Neutral Gray 2  
45N3 Neutral Gray 3  
45N4 Neutral Gray 4  
45N5 Neutral Gray 5  
45N6 Neutral Gray 6  
45N7 Neutral Gray 7  
45N8 Neutral Gray 8  
45N9 Neutral Gray 9  
45R00 Pinkish White  
45R000 Cherry White  
45R02 Flesh  
45R05 Salmon Red  
45R08 Vermilion  
45R11 Pale Cherry Pink  
45R12 Light Tea Rose  
45R14 Light Rose  
45R17 Lipstick Orange  
45R20 Blush  
45R22 Light Prawn  
45R24 Prawn  
45R27 Cadmium Red  
45R29 Lipstick Red  
45R30 Pale Yellowish Pink  
45R32 Peach  
45R35 Coral  
45R37 Carmine  
45R39 Garnet  
45R43 Bougainvillea  
45R46 Strong Red  
45R59 Cardinal  
45RV02 Sugared Almond Pink  
45RV04 Shock Pink  
45RV06 Cerise  
45RV09 Fuchsia  
45RV10 Pale Pink  
45RV11 Pink  
45RV13 Tender Pink  
45RV14 Begonia Pink  
45RV17 Deep Magenta  
45RV19 Red Violet  
45RV21 Light Pink  
45RV23 Pure Pink  
45RV25 Dog Rose Flower  
45RV29 Crimson

45RV32 Shadow Pink  
45RV34 Dark Pink  
45RV42 Salmon Pink  
45T0 Toner Gray 0  
45T1 Toner Gray 1  
45T10 Toner Gray 10  
45T2 Toner Gray 2  
45T3 Toner Gray 3  
45T4 Toner Gray 4  
45T5 Toner Gray 5  
45T6 Toner Gray 6  
45T7 Toner Gray 7  
45T8 Toner Gray 8  
45T9 Toner Gray 9  
45V01 Heath  
45V04 Lilac  
45V05 Margold  
45V06 Lavender  
45V09 Violet  
45V12 Pale Lilac  
45V15 Mauve  
45V17 Amethyst  
45V91 Pale Grape  
45V95 Light Grape  
45V99 Aubergine  
45W0 Warm Gray 0  
45W1 Warm Gray 1  
45W10 Warm Gray 10  
45W2 Warm Gray 2  
45W3 Warm Gray 3  
45W4 Warm Gray 4  
45W5 Warm Gray 5  
45W6 Warm Gray 6  
45W7 Warm Gray 7  
45W8 Warm Gray 8  
45W9 Warm Gray 9  
45Y00 Barium Yellow  
45Y02 Canary Yellow  
45Y04 Acacia  
45Y06 Yellow  
45Y08 Acid Yellow  
45Y11 Pale Yellow  
45Y13 Lemon Yellow  
45Y15 Cadmium Yellow  
45Y17 Golden Yellow  
45Y19 Napier Yellow  
45Y21 Buttercup Yellow  
45Y23 Yellowish Beige  
45Y26 Mustard

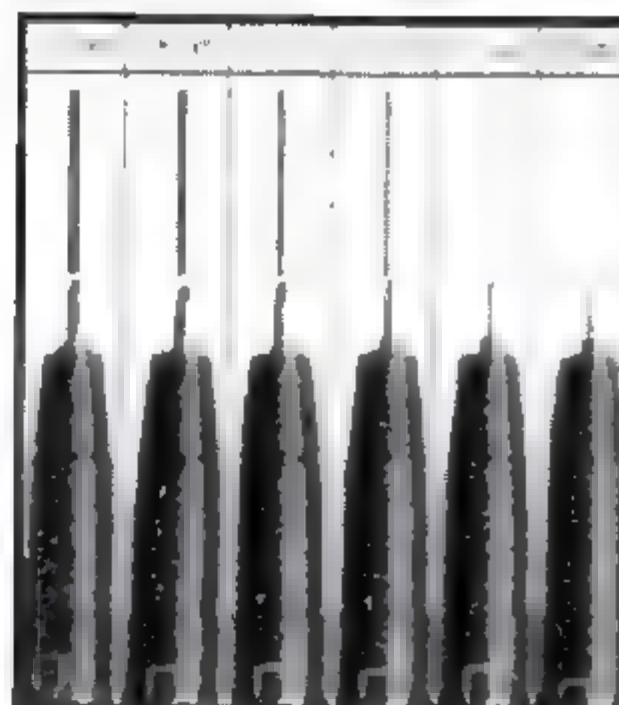
45Y28 Lionel Gold  
45Y32 Cashmere  
45Y35 Maize  
45Y38 Honey  
45YG00 Mosaic Yellow  
45YG01 Green Beige  
45YG03 Yellow Green  
45YG05 Salad  
45YG06 Yellowish Green  
45YG07 Arid Green  
45YG09 Lettuce Green  
45YG11 Mignonette  
45YG13 Chartreuse  
45YG17 Grass Green  
45YG21 Anise  
45YG23 New Leaf  
45YG25 Celadon Green  
45YG41 Pale Green  
45YG45 Cobalt Green  
45YG63 Pea Green  
45YG67 Moss  
45YG91 Putty  
45YG93 Grayish Yellow  
45YG95 Pale Olive  
45YG97 Spanish Olive  
45YG99 Manganese Green  
45YR00 Powder Pink  
45YR000 Skin  
45YR02 Light Orange  
45YR04 Chrome Orange  
45YR07 Cadmium Orange  
45YR09 Chinese Orange  
45YR14 Caramel  
45YR16 Apricot  
45YR18 Sanguine  
45YR20 Yellowish Shade  
45YR21 Cream  
45YR23 Yellow Ochre  
45YR24 Pale Sepia  
45YR31 Light Reddish Yellow  
45YR61 Yellowish Skin Pink  
45YR65 Ato  
45YR68 Orange  
460 Sketch 72 Set C \$356.40  
462 Sketch 72 Set D \$356.40



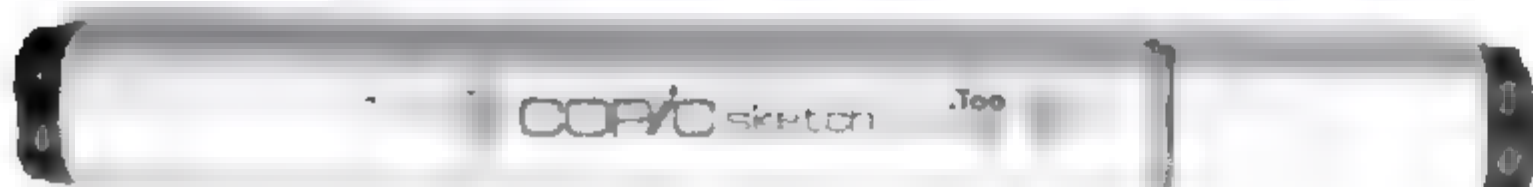
#### • 500 Copic Opaque White \$9.75

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

510 Copic Alcohol Marker Pad A4 \$9.95  
520 Copic Alcohol Marker Pad B4 \$19.95  
530 TOO Manga Manuscript Paper A4 \$6.95  
540 TOO Manga Manuscript Paper B4 \$9.95  
550 72 pc wire stand \$59.95  
560 36 pc block stand \$29.95



• COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.  
600 Multiliner .05 \$2.50  
610 Multiliner .01 \$2.50  
620 Multiliner .03 \$2.50





## ART BOOKS, HOW TO MANGA'S

630	Multiliner 0.5	\$2.50
640	Multiliner 0.8	\$2.50
650	Multiliner 1.0	\$2.50
660	Multiliner Brush M	\$2.95
670	Multiliner Brush S	\$2.95
671	Sepia, M.L. 05	\$2.50
672	Sepia, M.L. 1	\$2.50
673	Sepia, M.L. 3	\$2.50
674	Grey, M.L. 05	\$2.50
675	Grey, M.L. 1	\$2.50
676	Grey, M.L. 3	\$2.50
680	Multiliner Set A	\$15.00
690	Multiliner Set B	\$20.00



COPIC Air Marker

## AIR MARKERS

## • 705 ABS-1 Kit \$60.95

ABS-1 Kit. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the airbrush ABS-1 Kit. It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air.) 3. The air hose (this connects from the bottom of the air adapter to the top of the air can.) 4. The air can 80.5. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

## • 710 Starting Set ABS-2 \$26.50

Set ABS-2. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

720	Starting Set ABS-3	\$28.50
730	Airgrip	\$17.10
740	Air Adapter	\$11.40
750	Air hose 1/4 to 1/8	\$21.50
755	Air hose 1/8 to 1/4	\$21.50
760	Air Can D-60	\$8.95
763	Air Can 80	\$10.95
765	Air Can 180	\$12.95
770	Air Compressor	\$186.50
910	NX Kit 2	\$15.00
915	Too Professional Tone	\$4.20
(See the website for over 20 different types and styles of tones.)		
95	Empty sketch marker	\$3.60

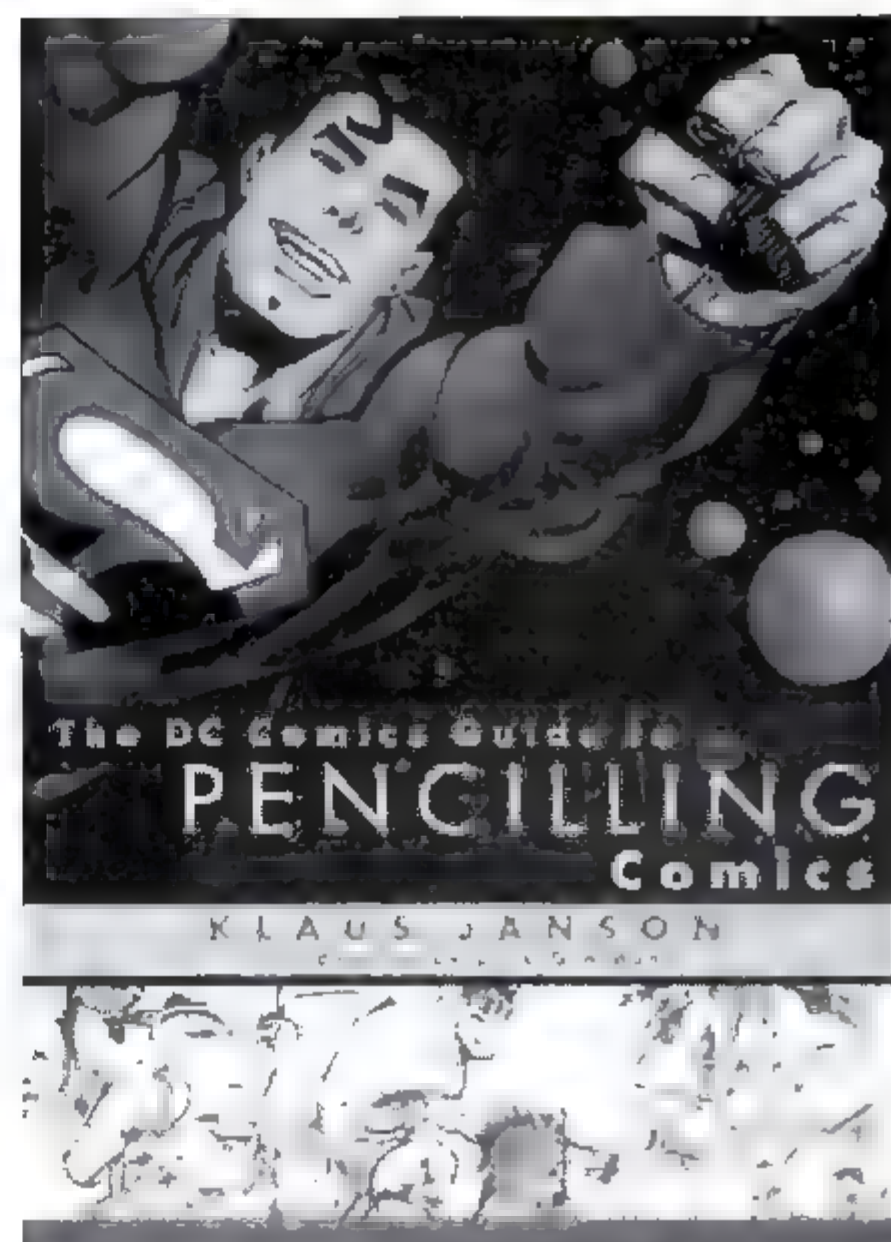
## THE DC COMICS GUIDE TO PENCILLING COMICS

By Klaus Janson

Covering everything from anatomy to composition to storytelling, Janson details the methods for creating effective visual communication. His insightful text is heavily illustrated with both his own work and the work of other comic book artists he admires. This book is packed with a wealth of tested techniques, practical advice, and professional secrets for the aspiring artist.

ITEM# AB1025 SRP \$21.95

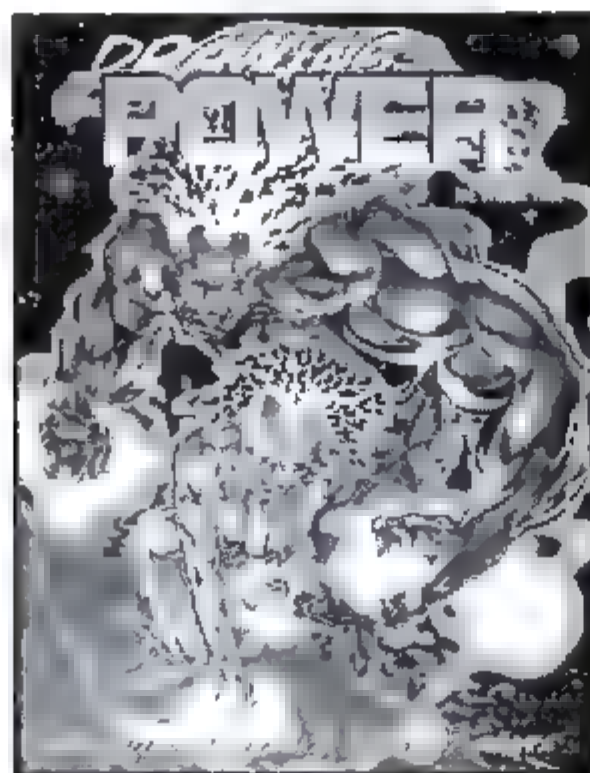
Soft Cover, 144 pages of black and white illustrations.



## UNO FANTA

The art of Ashley (Spawn, TMF, X-Men) Wood. If you're a fan of Ashley's artwork, this book shows many never published pieces from his portfolio (mature reader).

-ITEM# AB1019 SRP \$29.99



## DRAWING POWER

How to draw comics by Bart (CrossGen) Sears.

A great on how to illustrate for comics, dynamic figures and scenes. A must for any new comic book illustrator.

-ITEM# AB1018 SRP \$9.95

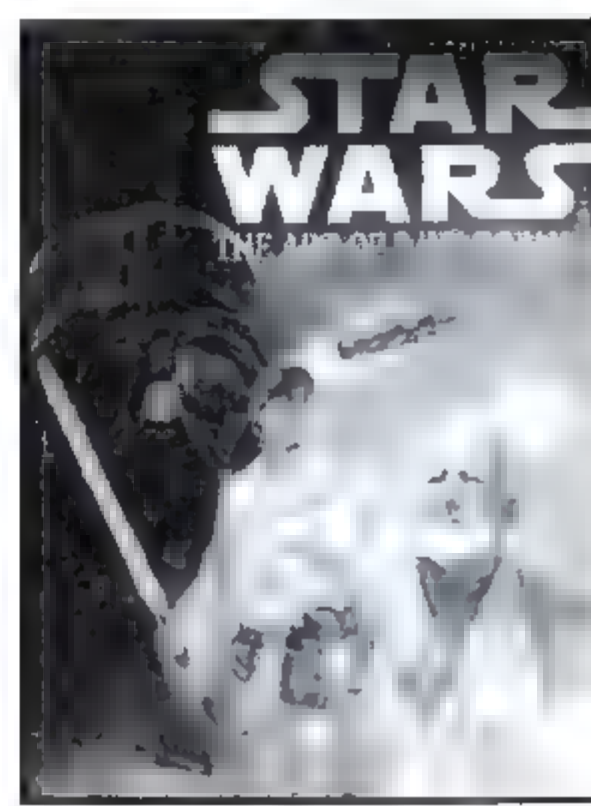


## DISNEY'S ANIMATION MAGIC

A step-by-step introduction to animated filmmaking from the producer of some of Disney's most beloved and celebrated animated films. Don't let the cover fool you. This book is packed with tips and information for everyone interested in drawing their own animation.

96 Full colored pages Hardcover

-ITEM# AB1013 SRP \$16.96



## STAR WARS THE ART OF DAVE DORMAN

This book offers the most complete volume of Dave's Star Wars illustrations. Packed with paints, sketches and a very detailed how-to from "original design" to "completed painting" of this book's cover.

• Hardcover with wrap around cover Signed and Numbered by Dave Dorman

128 pages 9 x 11 Over 150 paintings, sketches and photos.

-ITEM# AB1007H SRP \$35.50

• Softcover with a Autographed Book Plate (penciled drawing of book's cover)

-ITEM# AB1007SA SRP \$23.50

## The Art of Insight Studios

by Alan Gross

Introduction by Paul Dini

Showcasing the talents of Frank Cho, Marc Hempel and Mark Wheatly. This hardcover collection offers the reader an extended amount of artwork to view from Frank Cho's Liberty Meadows to the studios versions of Edgar Rice Burrough's Tarzan. Many full color illustrations.

112 full color pages Hardcover

-ITEM# AB1016 SRP \$29.95

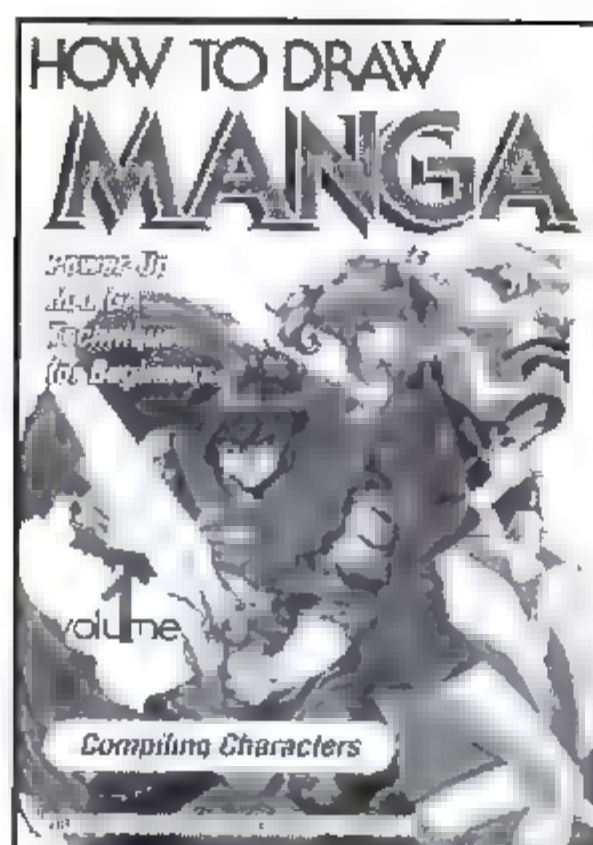






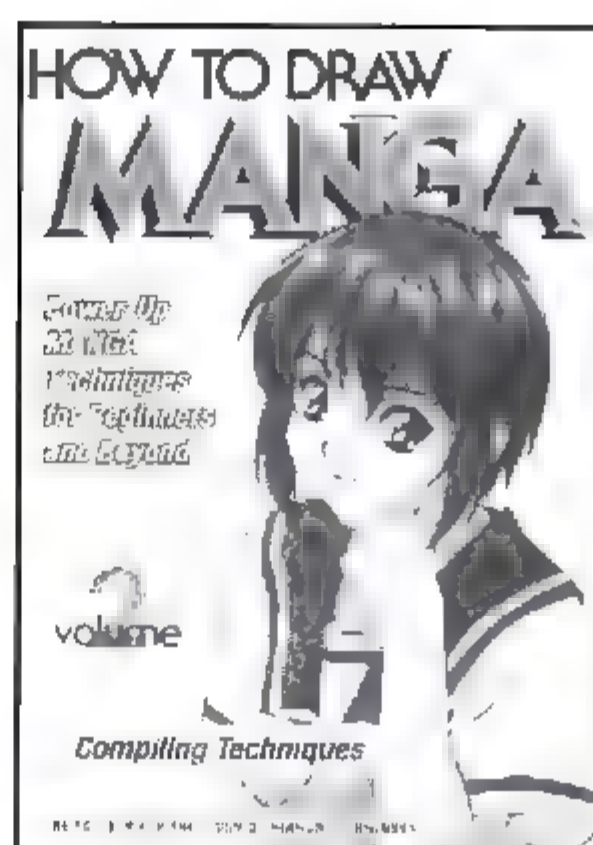
### HOW TO DRAW MANGA Giant Robots Special Edition

-ITEM# AB1015-m6 **SRP \$20.95**  
126 pages 7 x 10. Hundreds of black and white Manga illustrations



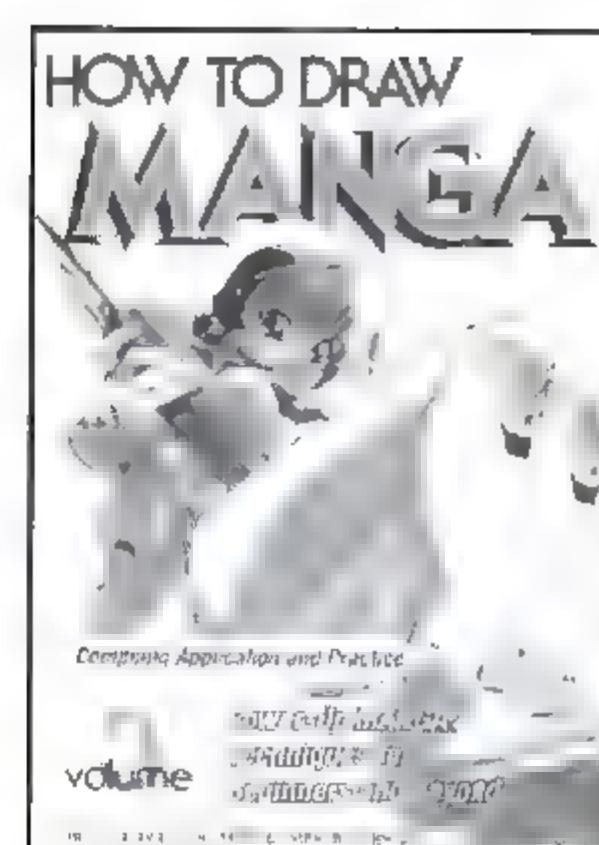
### HOW TO DRAW MANGA Vol. 1 Compiling Characters

-ITEM# AB1015 **SRP \$19.75**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations



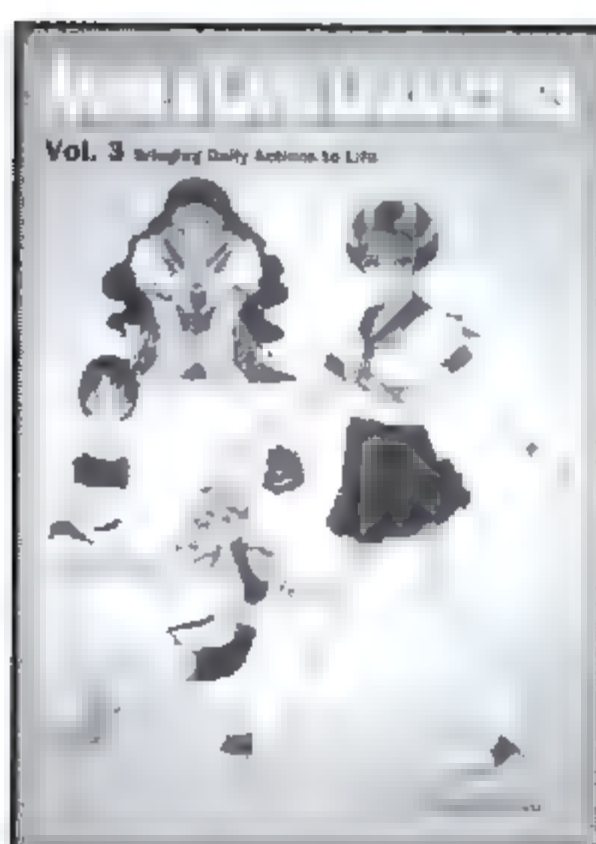
### HOW TO DRAW MANGA Vol. 2 Compiling Techniques

-ITEM# AB1015-2 **SRP \$19.75**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations.



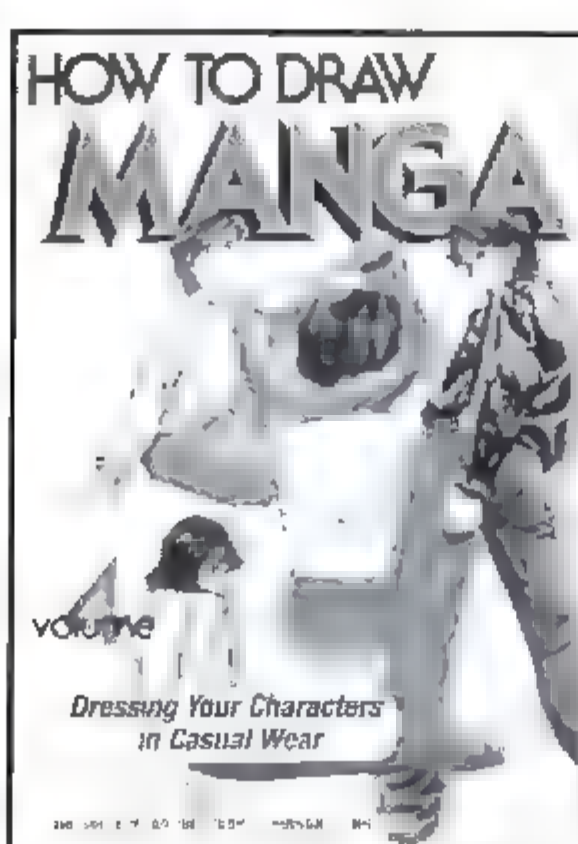
### HOW TO DRAW MANGA Vol. 3 Compiling Application and Practice

-ITEM# AB1015-3 **SRP \$19.75**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations.



### HOW TO DRAW ANIME & GAME CHARACTERS

Vol. 3 Bringing Daily Actions to Life  
-ITEM# AB1020-3 **SRP \$20.95**  
Paperback, 11x17 156 pages of black and white illustrations



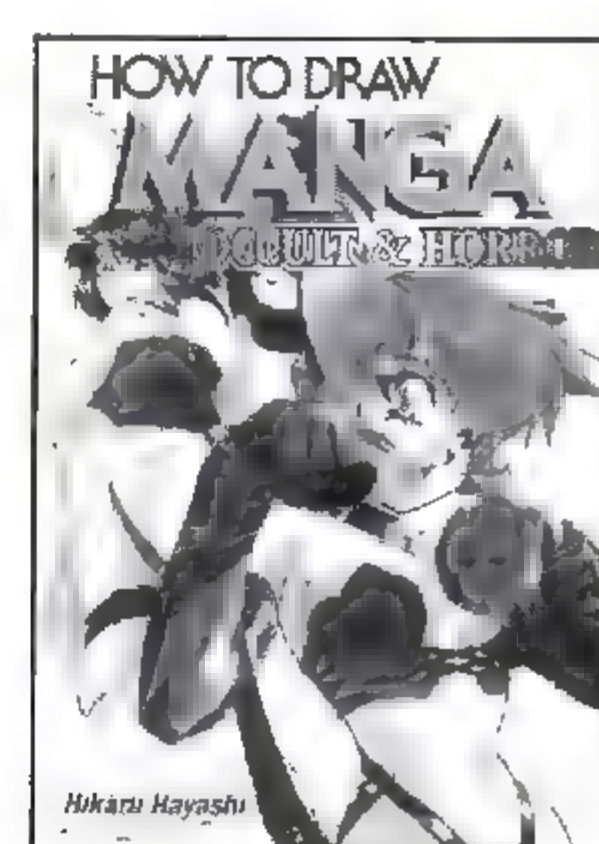
### HOW TO DRAW MANGA Vol. 4 Dressing Your Characters in Casual Wear

-ITEM# AB1015-4 **SRP \$19.75**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations.



### HOW TO DRAW MANGA Getting Started

-ITEM# AB1015m2 **SRP \$20.95**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations.



### HOW TO DRAW MANGA Occult & Horror

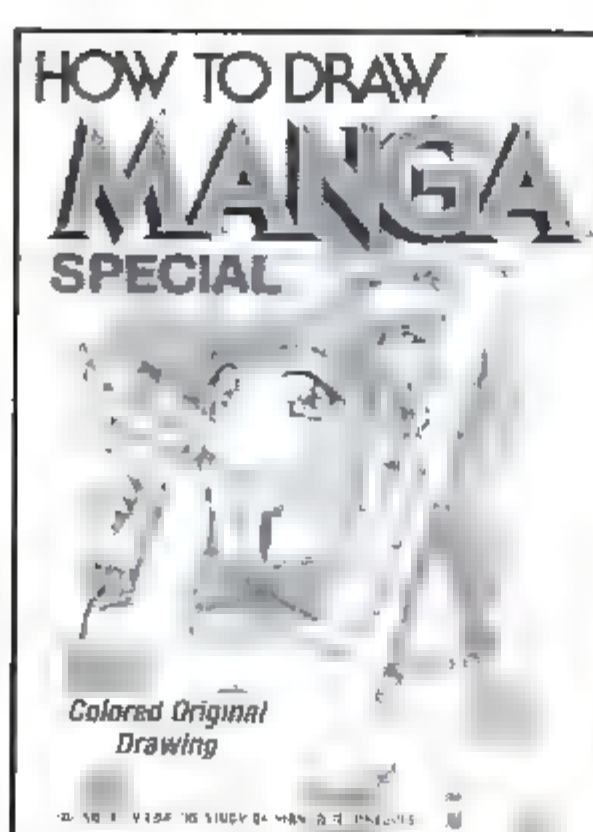
-ITEM# AB1015m5 **SRP \$20.95**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations



### HOW TO DRAW MANGA COMPILATION TP

Ben Dunn and many other artist of Antarctic Press present a comprehensive guide to figure drawing in manga style. This is a compilation of How To Draw Manga issues 1-4 in trade paperback form

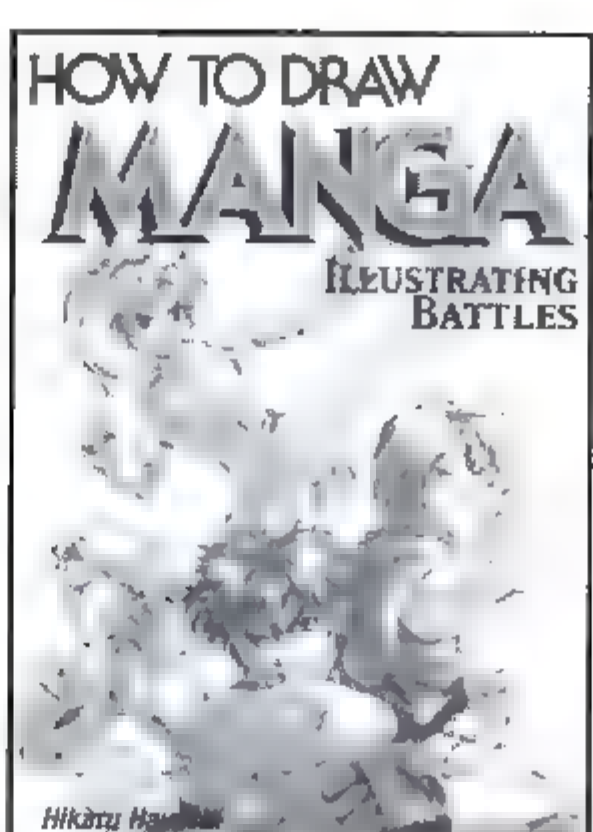
-ITEM# AB1014-T1 **SRP \$17.95**  
Soft cover, 7x10, 128 pages of black and white illustrations



### HOW TO DRAW MANGA Colored Original Drawing "Copic Marker Special"

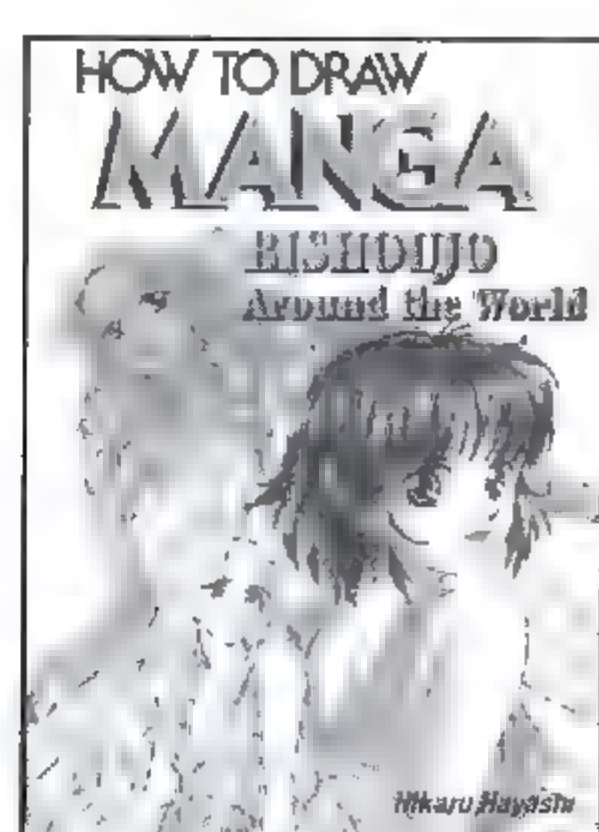
Includes many tips and techniques for markers

-ITEM# AB1015m3 **SRP \$26.95**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations.



### HOW TO DRAW MANGA Illustrating Battles

-ITEM# AB1015m1 **SRP \$19.95**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations



### HOW TO DRAW MANGA Bishoujo Around the World.

-ITEM# AB1015m4 **SRP \$20.95**  
116 pages. 7 x 10. Hundreds of black and white Manga illustrations



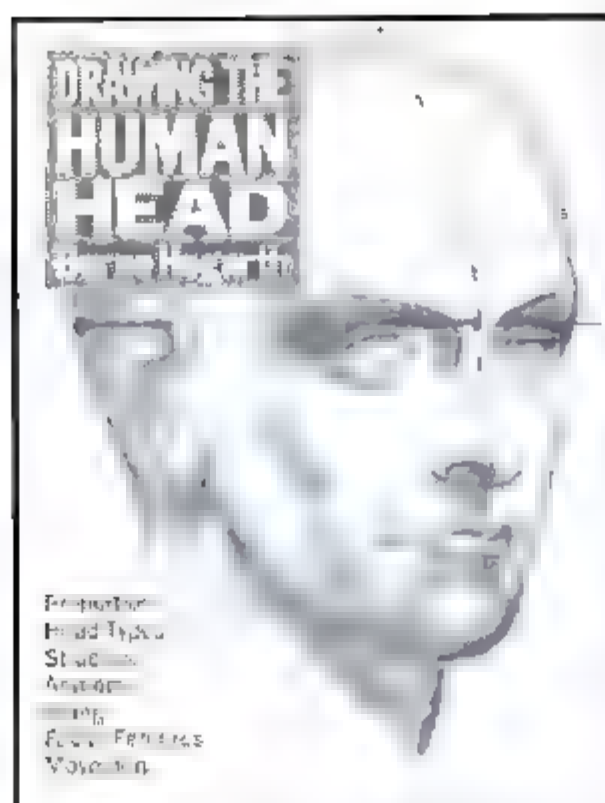


### DYNAMIC FIGURE DRAWING

By Burne Hogarth

Figure drawing is the most essential - and the most difficult - of all skills for the artist to learn. The hardest problem is to visualize the figure in the tremendous variety of poses which the body takes in action, poses which plunge the various forms for the body into deep space and show them in radical foreshortening.

ITEM# AB1001 SRP \$26.00  
176 pages, 8 1/2 x 11. Hundreds of drawings and diagrams.

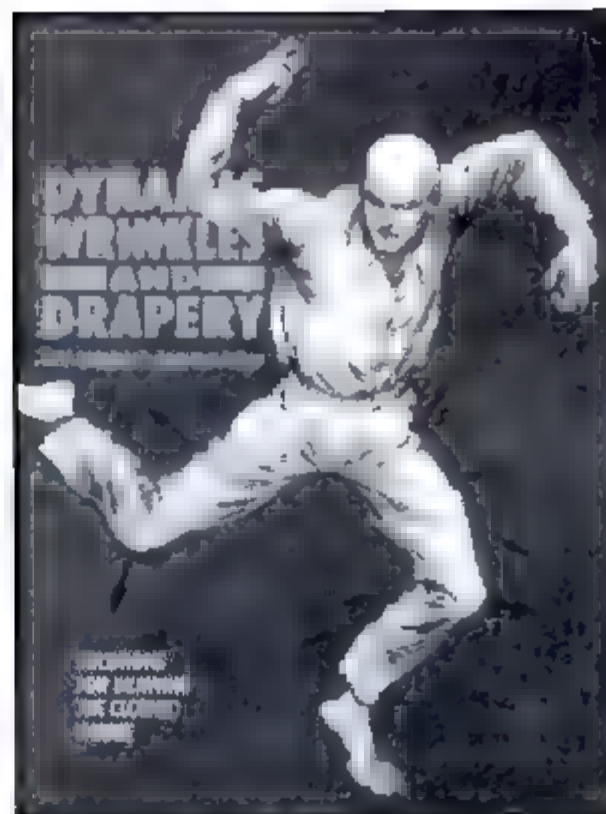


### DRAWING THE HUMAN HEAD

By Burne Hogarth

Drawing the Human Head represents a landmark in art instruction books. A comprehensive work on the human head, this outstanding handbook is so unique in concept and approach that no artist's library will be complete without it.

ITEM# AB1003 SRP \$22.75  
160 pages, 8 1/2 x 11. Over 300 black and white illustrations.

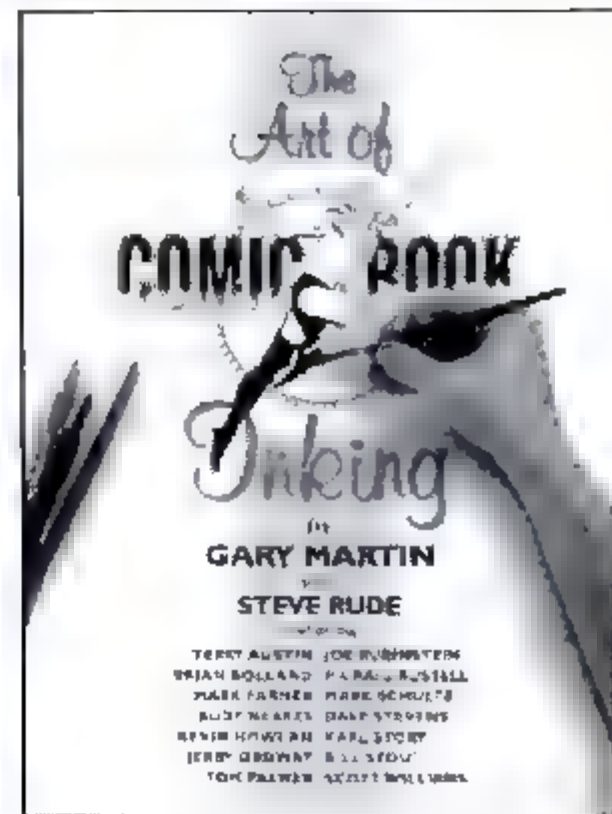


### DYNAMIC WRINKLES AND DRAPERY

By Burne Hogarth

Through a series of extraordinary drawings and diagrams, Mr. Hogarth, famous for his wrinkles, folds, and drapery. His basic idea is that an accurate rendering of wrinkle patterns depends on understanding how the actions of a figure provoke any material.

ITEM# AB1005 SRP \$29.00  
144 pages, 8 1/4 x 11. Over 150 two-color illustrations.



### THE ART OF COMIC BOOK INKING

by Gary Martin with Steve Rude

Tips from comics' greatest inkers! Tools of the trade! Brushes vs. pens! Feathering. Establishing a light source! Developing a style! Spotting blacks. Crosshatching!

For anyone interested in The Art of Comic Book Inking.

ITEM# AB1008 SRP \$17.50  
112 pages, 8 1/4 x 11. Over 180 illustrations and diagrams.



### DYNAMIC ANATOMY

By Burne Hogarth

Dynamic Anatomy presents a unique, detailed study of the human figure as artistic anatomy.

By emphasizing the relationship of mass to movement and thus going far beyond the factual elements of anatomy, this fascinating book affords the reader sound practical methods for drawing human forms that come alive.

ITEM# AB1002 SRP \$25.25  
232 pages, 8 1/2 x 11. Over 300 two-color drawings and diagrams. Bibliography, Index.

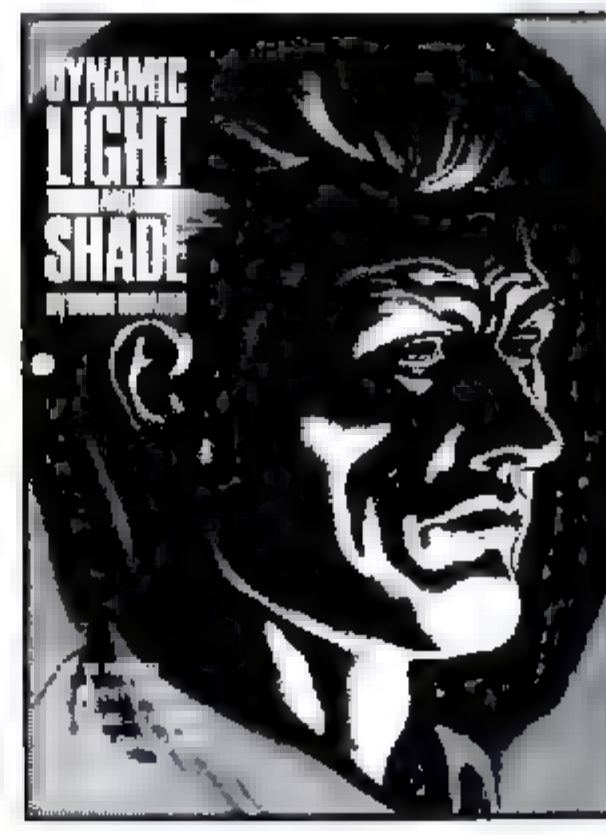


### DRAWING DYNAMIC HANDS

By Burne Hogarth

Drawing Dynamic Hands is one of the most challenging skills required of the artist who draws the human figure. Here, Burne Hogarth, master of the human form, presents the most comprehensive book ever published on drawing human hands.

ITEM# AB1004 SRP \$22.75  
144 pages, 8 1/4 x 11. Over 300 black and white illustrations.



### DYNAMIC LIGHT AND SHADE

By Burne Hogarth

Mastery of light and shade-rendered with accuracy and expressive power-is the key to three-dimensional form in drawing and painting. Hogarth begins with the simplest kind of light and shade, showing how a dark silhouette on white paper can communicate form and space.

ITEM# AB1006 SRP \$22.75  
160 pages, 8 1/4 x 11. 224 black and white illustrations.



### DRAWING DYNAMIC COMICS

By Andy Smith

This fresh approach to drawing covers everything you need to create your own comic book page. Starting with lessons on form and structure, Andy moves on to building basic figures and setting them in motion, creating stylized characters, and adding backgrounds to bring your scenes to life.

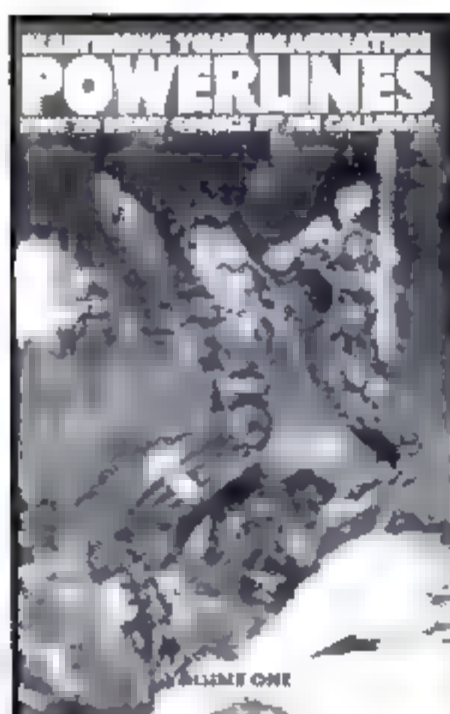
ITEM# AB1012 SRP \$22.95  
144 pages, 8 1/2 by 11. Color illustrations.

### POWERLINES

By Jim Callahan

From what's the best kind of paper to work on to the differences in pencils and what's expected from the artist to the editors, this initial volume of POWERLINES gets you pointed in the right direction. Even if you have no intention of starting your own superhero dynasty, it's a fascinating guidebook that teaches you what to look for in artistic excellence.

ITEM# AB1009 SRP \$5.95  
44 pages, 6 1/2 by 10. Black and white illustrations.

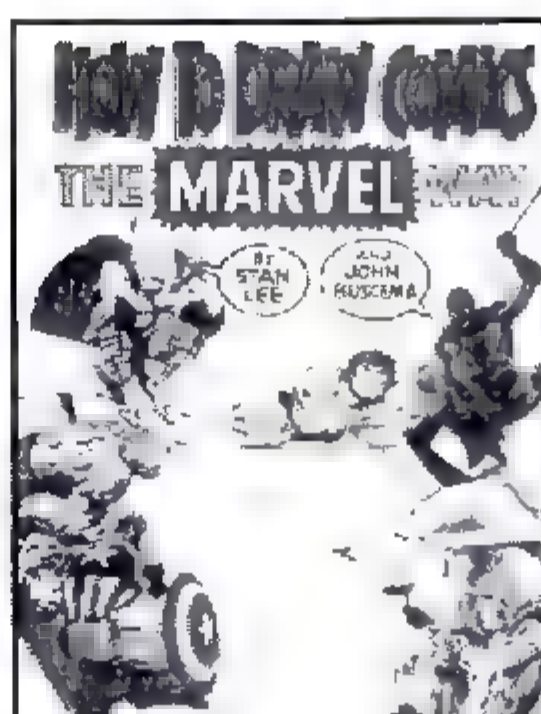


### HOW TO DRAW COMICS THE MARVEL WAY

By Stan Lee and John Buscema

Stan Lee, the Mighty Man from Marvel, and John Buscema, active and adventuresome artist behind Spider-Man, Silver Surfer, Conan the Barbarian, and the Mighty Thor, have collaborated on this comics compendium.

ITEM# AB1010 SRP \$17.25  
160 pages, 8 1/2 by 11. Black and white illustration.



### SUPERHEROES

By Joe Kubert

Learn from legendary writer-illustrator Joe Kubert. Learn secrets of foreshortening, perspective, twist and tilt, and dimensionality. Super anatomy: how to exaggerate muscles; how to draw hair, hands, and feet; how to get right proportions. Why it's crucial to develop your skills as a storyteller and how to do it. These concepts and more are all jammed packed in on book.

ITEM# AB1011 SRP \$22.95  
144 pages, 9 by 11 1/2. Color illustrations.





QTY	ITEM NUMBER	DESCRIPTION	PRICE	15%Discount CLUB PRICE	TOTAL

I AGREE TO PAY ABOVE TOTAL AMOUNT ACCORDING TO CARD ISSUER AGREEMENT

sub total + tax + shipping & handling + membership = grand total

\$15.00 discount coupon toward a Blue Line Art Products purchase of \$30 or more not available toward subscription. 15% discount on all Blue Line Art Products purchases. Not available toward subscription 1 FREE classified per issue (20 words or less).



# SKETCH MAGAZINE • BACK ISSUES • CLUB BLUE MEMBERSHIP

Attention Sketch Magazine readers! Here's your chance to build a valuable library of comic book creative reference materials and fill in the gaps of your own Sketch archives. Each issue is a timeless source of useful material and inspiring artwork for the comic book enthusiast. Sketch offers an endless volume of information for creators to refer to time and again. Take a look at what you've been missing.



SK1001 Issue #1 **SOLD OUT** SK1002 Issue #2 \$5.95 SK1003 Issue #3 \$5.95 SK1004 Issue #4 \$5.95 SK1005 Issue #5 \$5.95 SK1006 Issue #6 \$5.95



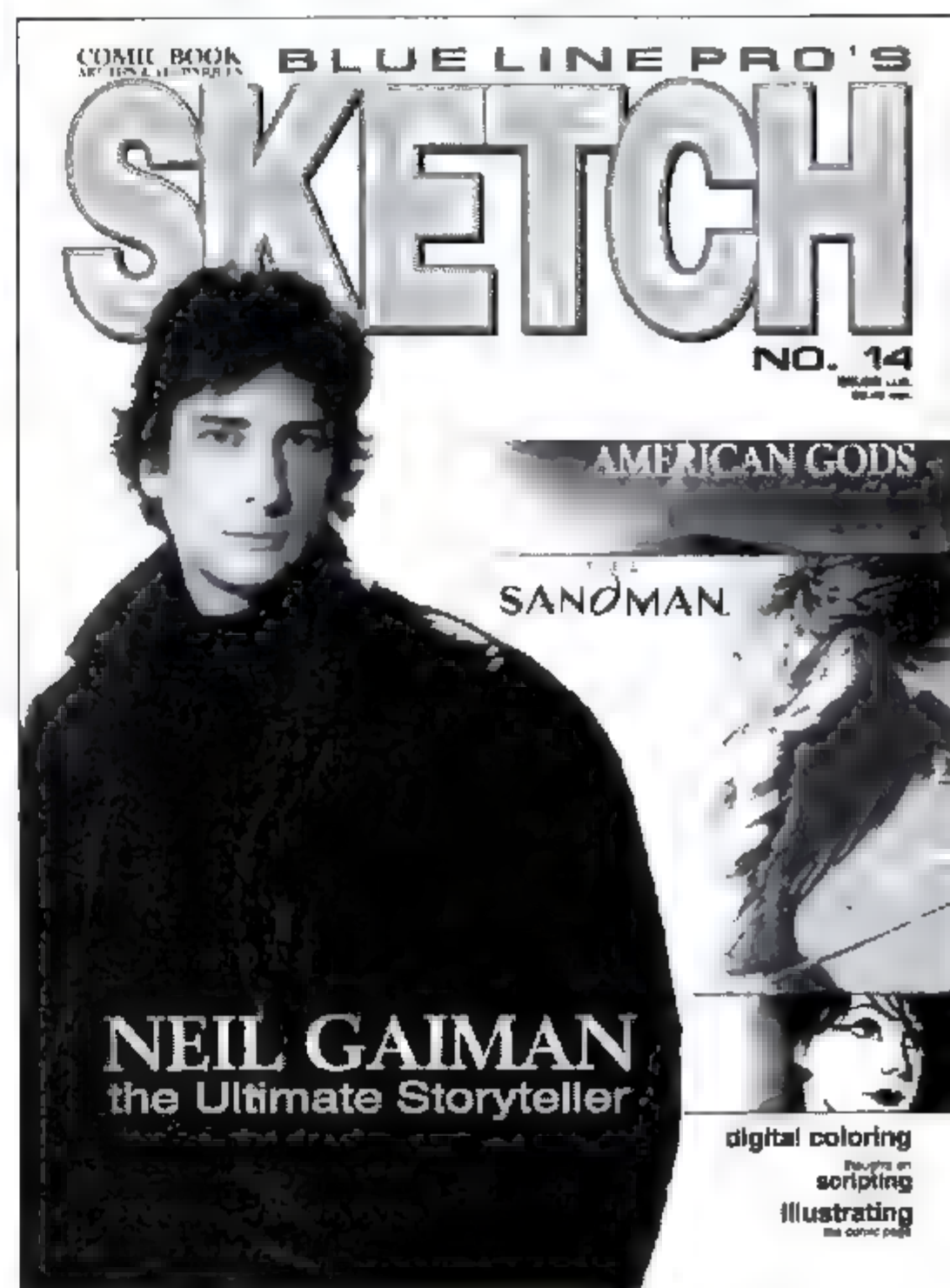
SK1007 Issue #7 \$5.95 SK1008 Issue #8 \$5.95 SK1009 Issue #9 \$5.95 SK1010 Issue #10 \$5.95



SK1011 Issue #11 \$5.95 SK1012 Issue #12 \$5.95 SK1013 Issue #13 \$5.95

Sketch Magazine provides valuable information for comic book creators, including tips on writing, penciling, inking, lettering, computer coloring, marketing and other technical aspects of the comic profession.

NEXT ISSUE...



## SUBSCRIBE AND SAVE!!!

For \$35.70 a year you can receive valuable information for comic book creators, including tips on writing, penciling, inking, lettering, computer coloring and other technical aspects of the comic profession. There are also many informational articles by successful comic book creators. Not only do you get six issues of *Sketch Magazine*, which includes the Blue Line Pro Shop catalog - with exclusive collectibles and very affordable art supplies - each subscriber receives a **FREE "Club Blue"** membership - 15% off all your Blue Line art supply purchases, \$15 discount coupon toward your next art supply purchase, A **FREE** 20 word classified in each issue, **FREE "Club Blue"** members only merchandise and convention only collectibles for "Club Blue" members only and much more.

### SUBSCRIBE TODAY!

And Receive...

- \$15.00 Discount coupon for Blue Line art products.
- 15% Discount OFF of all your Blue Line art supply purchases.
- A **FREE** 20 word classified in each issue of Sketch Magazine you receive.
- **FREE "Club Blue"** membership.
- "Club Blue" members receive members only merchandise and convention only collectibles.

☐ \$35.70 inside U.S.

☐ \$49.00 Canada & Mexico

☐ \$98.00 Foreign

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_

state \_\_\_\_\_ zip \_\_\_\_\_

phone \_\_\_\_\_

email \_\_\_\_\_

Send \$35.70 to: Sketch Magazine c/o Blue Line Pro  
8385 U.S. Highway 42 P.O. Box 6426  
Florence, KY 41022-6426  
859-282-0096 / Fax: 859-282-9412  
On-line: [WWW.BLUELINEPRO.COM](http://WWW.BLUELINEPRO.COM)





# COLLECTING HISTORY

Look for these other Blue Line Pro books:

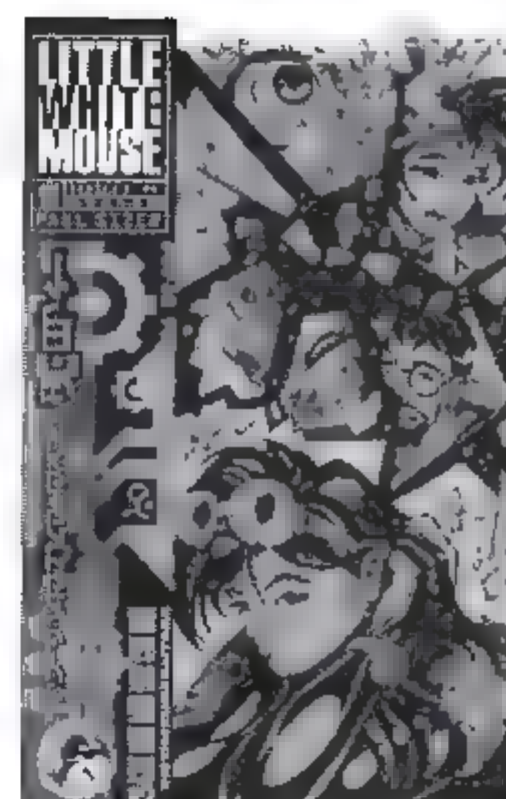
## LITTLE WHITE MOUSE by Paul Sizer



**LITTLE WHITE MOUSE:TPB**  
Perfect Collection 1 (Series 1)  
#CB4005 \$14.95



**LITTLE WHITE MOUSE:TPB**  
Perfect Collection (Series 2)  
#CB4007 \$14.95



**LITTLE WHITE MOUSE**  
SERIES 3 SET (Four issues)  
#CB4006 \$10.95

by Bob Hickey / various

## BLOOD & ROSES



**STORMQUEST:TIMESTORM**  
TPB (Six Issues)  
#CB1511 \$16.95



**BLOOD & ROSES:TPB**  
(Limited Series)  
#CB1001 \$12.95



**BLOOD & ROSES Hardcover**  
(Two Limited Series)  
#CB1026 \$24.95



**BLOOD & ROSES: Adventures**  
Knight Press Set (3 issues)  
#CB1010 \$6.95



**PARTS UNKNOWN SET**  
(IMAGE Five Issues)  
#CB 2017 \$12.95



**PARTS UNKNOWN SET**  
(KNIGHT Four Issues)  
#CB2018 \$9.95



**DEAD KID SET (KNIGHT Two**  
Issues/ School Newsletter)  
#CB2534 \$5.95




**ASHLEY DUST TPB**  
(KNIGHT Four Issues)  
#CB2525 \$16.95  
- Available Summer 2002

To find more collected editions and comic books from Blue Line Pro Comics,  
call 1-888-COMIC BOOK for the nearest comic shop or go to your local book store.  
Visit us at [www.bluelinepro.com](http://www.bluelinepro.com)

[WWW.BLUELINEPRO.COM](http://WWW.BLUELINEPRO.COM)





# DYNAMIC ILLUSTRATIONS

Picture books  
Comic books  
Story board  
Comics strips  
Caricatures  
Animation

**GERALD HURT**  
PRESIDENT  
P.O. BOX 1232  
PRINCETON, NJ 08542  
geraldhurt@hotmail.com  
(609) 977-5678

Dinos! Babes! Super-heros! Babes with Dinos! Babes with Super-Hero Dinos!  
You admire his great illustrations in Sketch – now, own your very own piece of original Mitch Byrd art – tailored to your liking!

Mitch Byrd is taking private commissions, at very reasonable prices:



8.5" x 11" single figure, pencils \$30.00  
8.5" x 11" single figure, inks and wash \$50.00  
10" x 15" single figure, pencils \$50.00  
10" x 15" single figure, inks and wash \$80.00  
(shipping charges not included)

Direct your inquiries and/or money orders, with a SASE to:  
Mitch Byrd, 214 N. 39th Ave, Hattiesburg MS, 39401-6727

Everybody loves Mitch's great cheesecake girls, guns, and gorgosaurs! Mitch's commission list is filling fast, and will be available for a limited time – if you want a Byrd original at these prices, don't delay.



COPYRIGHT © 2001 DAVE HYATT ALL RIGHTS RESERVED.

## COMIC BOOK WORLD



Comic Books • Trading Card Games

[www.comicbookworld.com](http://www.comicbookworld.com)

Toys • Role-Playing Games

FLORENCE • 7130 Turfway Road • 859-371-9562  
CINCINNATI • 4016 Harrison Ave • 513-661-6300



### FM International, Inc.

913 Stewart Street  
Madison, WI 53713  
608-271-7922  
608-271-8143 fax  
[WWW.FMINTERNET.COM](http://WWW.FMINTERNET.COM)  
questions@FMInternet.com

Carring the full line of Blue Line Art Products.  
Wholesale Only.

## DAVE DORMAN ORIGINAL ARTWORK FOR SALE

[WWW.DORMANART.COM](http://WWW.DORMANART.COM)

### AUCTIONING COMIC BOOK RELATED MERCHANDISE

COMIC BOOKS, POSTERS, CARDS, TOYS,  
RACING DIE-CAST, ETC.

powered by eBAY AUCTIONS  
[www.ebay.com](http://www.ebay.com)

Search by seller.

[AUCTIONS@BLUELINEPRO.COM](mailto:AUCTIONS@BLUELINEPRO.COM)

### Business Cards

#### Advertising Rates:

1 issue \$50.00,  
3 issues \$45.00 per,  
6 issues \$40.00 per.

#### Double Business Cards:

1 issue \$75.00,  
3 issues \$67.50 per,  
6 issues \$60.00 per.

Sketch Magazine Business Card Ads.  
8385 U.S. Highway 42, Florence, KY 41042  
E-mail: [sketchbcardad@bluelinepro.com](mailto:sketchbcardad@bluelinepro.com)

## BUSINESS DIRECTORY - PRINTERS

### BRENNER PRINTING CO.

1234 Triplett, San Antonio, TX 78216. Ph. (210) 349-4024, Fax (210) 349-1501 Website: [www.brennerprinting.com](http://www.brennerprinting.com)

### FREESPORT PRESS INC.

121 Main Street, Freeport, OH 43973, Ph. (740) 658-3315, Fax (740) 658-3727

### HAROLD BUCHHOLZ PRINTING SERVICES

1325 White Marlin Ln Virginia Beach, VA 23464, Ph. (757) 467-0763, Fax (757) 467-0555 Website: [www.icomics.com/hbps](http://www.icomics.com/hbps)

### HEBDO LITHO INC.

8695 Le Creusot, St. Leonard, Quebec H1P 2A8, CANADA, Ph. (514) 955-5959, Fax (514) 955-8067

### MORGAN PRINTING, INC.

402 Hill Ave Grafton, ND 58237, Ph. (701) 352-0640, Fax (701) 352-1502, Website: [www.morganpublishing.com](http://www.morganpublishing.com)

### NATIONAL LITHOGRAPHERS & PUBLISHERS INC.

7700 NW 37th Ave, Miami FL 33147 Ph. (305) 691-2800, (800) 446-4753 Fax (305) 836-2579

### PORT PUBLICATIONS INC.

125 E. Main St., P.O. Box 249 Port Washington, WI 53074, Ph. (414) 284-3494, Fax (414) 284-0067

### QUAD GRAPHICS

555 South 108th St., West Allis, WI 53214, Ph. (414) 566-6000

### QUEBECOR PRINTING INC.

8000 Blaise-Pascal Ave., Montreal, Quebec H1E 2S7 CANADA, Ph. (514) 494-5400, Fax (514) 881-0276

### R.R. DONNELLEY & SONS

Donnelley Drive, Glasgow, KY 42141, Ph. (270) 678-2121

### STEKETEE-VAN HUIS

13 W 4th St., Holland, MI 49423 Ph. (616) 392-2326

### YAQUINTO PRINTING CO INC

4809 S. Westmoreland, Dallas, TX 75237 PH. (214) 330-7761



# CLASSIFIEDS

Sketch Magazine, the comic book industries magazine, announces that every classified word ad placed in this publication will appear on the Sketch Magazine website at [www.bluelinepro.com](http://www.bluelinepro.com). In addition to reaching your target audience through Sketch Magazine, your ads will also reach thousands more on the World Wide Web!

Classified advertising are 25¢ per word, with a \$4.00 minimum. Any space between letters begins a new word

## Classified Display Advertising

Size	1x	3x	6x
Two inches	\$96.00	\$92.00	\$87.00
Three inches	\$169.00	\$161.00	\$153.00
Four inches	\$198.00	\$188.00	\$179.00

## Classifications to choose from

2000	Announcements	2050	Inker Wanted
2005	Artist Wanted	2055	Letterers
2010	Art Supplies	2060	Miscellaneous
2015	Associations	2065	Original Artwork
2020	Books For Sale	2070	Penciler Wanted
2025	Books Wanted	2075	Printers
2030	Colorist	2080	Professional Services
2035	Color Separations	2085	Publishers
2040	Comics For Sale	2090	Services
2045	Comics Wanted	2095	Shows & Conventions

# SKETCH

## MAGAZINE

c/o BLUELINE PRO  
8385 U.S. Highway 42, Florence, KY 41042  
(859) 282-0096 Fax: (859) 282-9412  
e-mail [sketchad@bluelinepro.com](mailto:sketchad@bluelinepro.com)  
website: [www.bluelinepro.com](http://www.bluelinepro.com)

## ANNOUNCEMENTS 2000

**QUANTUM COMICS** Tomorrow's greatest comics on line! "There's a saga born every minute!" [www.quantumcomics.com](http://www.quantumcomics.com)

**MANGA ARTIST!** Storyboard and concept designer! Illustrator, penciler, and more! Professionally Trained. Looking for more experience. Check me out! [www.angelfire.com/comics/joelporillo](http://www.angelfire.com/comics/joelporillo)

**AMERICA is great.** We are a nation full of hope and dreams. God Bless America, everyone, and everything.

**RAYD! PORTFOLIO** online. penciler, inker, colorist, letterer, web and graphic designer. Pre-press knowledge, professional experience, seeking more. Fair rates [www.geocities.com/ray\\_dillon](http://www.geocities.com/ray_dillon)

**LIKE TO** have an artist newsletter. Send S.A.S.A to artist Robert Clyde Allen P.O. Box 488 Spencer NC 28159 or 704-637-0186

**KISS ME COMIX** has two explosive slamin' jammin' kick butt titles, Serenade Bounty Hunter \$3.00 each 10040 South Lafayette, Chicago IL 60628

**ARTIST LOOKING** for publisher. For samples send S.A.S.E. P.O. Box 59 Berlin NY 12022. For art of Jeremy Mertz Vol 2 send \$5.00.

**MEANMAN** the Digital Outlaw. Check it out people!! At [www.comixmatrix.com](http://www.comixmatrix.com) under artist name MEANMAN. Not for sissy's, geeks or weaklings!!

**CYCLOTRON COMICS** - small press comics. Fantasy, Superhero, and more. Samples and ordering info [http://geocities.com/cyclotron\\_comics/](http://geocities.com/cyclotron_comics/) check us out.

**WRITERS/ETC.** Need People for a new company. Send submissions and S.A.S.E. to: SLYM STUDIOS 432 Wilson Topeka, Ks 66616-1152

**MAVERIC COMICS STUDIOS INC.** Joseph Gilbert Thompson is open for business 6142 Torresdale Avenue Philadelphia, PA 19135-3718 Onward, Upward Forever!

**NUQUEST COMICS ARE COMING!!** Revolutionary, action-packed titles of all genres: 'Tekne VI', 'Trigger', 'Savior', 'EDC-319 The Quest Has Begun'. [www.nuquestcomics.com](http://www.nuquestcomics.com)

**KEENSPOT**, the web's largest comic strip entertainment network has opened our Ad Service to the public. Great rates! [www.keenspot.com](http://www.keenspot.com)

**APPLE POWERBOOK 1400** for sale. Loaded! \$400 plus postage. Photoshop, Quark, ect. Contact me if interested. Email [artstar@jps.net](mailto:artstar@jps.net)

## ARTIST WANTED 2005

**INKERS NEEDED** for small comic company. Will also look at pencils if talent is there. [cybershaw@aol.com](mailto:cybershaw@aol.com).

**INDEPENDRAGON** Ent. Are always taking submission of artwork and creator owned comics. Send e-mail to [kilianrok@aol.com](mailto:kilianrok@aol.com)

**THREAD MAGAZINE** is looking for artists interested in classic adventure ie Caniff Raymond Foster Toth contact WAS STUDIOS [doughecy@dayzlm.com](mailto:doughecy@dayzlm.com)

**RED SKY** Studios is looking for Colorist, Pencilers, Inkers, Letterers, and Writers. Please contact [redsky\\_eic@mail.com](mailto:redsky_eic@mail.com) for more information

## BOOK FOR SALE 2020

**TURN ME ON** dead man -- Shellac Jones' River of Love now available \$2.50 + \$1.00 shipping. Call 941-365-8048 or [www.flyingcar.com](http://www.flyingcar.com)

**VISIT** [www.battlecruiser.com](http://www.battlecruiser.com) and see the new novels recently published. Battlecruiser Prototype is a science fiction epic written by David Schleifer

**"WRITHE and Shine"** Cynical gothic comic about New Orleans DJ. Coffee, groves, scene politics. self-published. B&W [www.writheandshine.com](http://www.writheandshine.com) featured on [www.op18.com](http://www.op18.com)

**"HOW TO Draw Manga"** books, "How to Draw Manga" Magazines. Tel. (541) 684-0013. [www.copicmarker.com](http://www.copicmarker.com)

**GO READ** four FREE chapter of Tony's Sci-Fi novel at [www.tonymarin.com/home.html](http://www.tonymarin.com/home.html) Spread the word.

## COMICS FOR SALE 2040

**KABUKI** For a FREE checklist of Kabuki back issues and ordering information please send your request to: ANH2TRAN PO BOX 19294, Cincinnati, OH 45219-0294. Email: [ANH2TRAN@HOTMAIL.COM](mailto:ANH2TRAN@HOTMAIL.COM) Also check out NOHTV.COM for the latest Kabuki news, message boards and links.

**INANIMATE OBJECTS** are talking! 40 panels of funny comics. Send \$5.00 to Todd Zaport 27975 Hoover Apt. 5, Warren, MI 48093

**FREE SIGNED** Retribution #1 comic, when you buy Retribution #2! Send \$3.00 to Vin Varara Box 610159 Bronx NY 10461

**STALE INK COMIX** is the 2nd revolution in Underground Comics! Experience the cause at [www.staleinkcomix.com](http://www.staleinkcomix.com)

## COMICS WANTED 2045

**LOOKING** for Antarctic Press Robotech Issues #4, #9, and #11. Also Captain Harlok

Mangas, published by Eternity particularly

## MISCELLANEOUS 2060

**SUPERMAN COLLECTORS!** Largest selection of Superman Memorabilia in the World. The official site for the World Famous Super Museum! [www.supermancollectors.com](http://www.supermancollectors.com)

**FREE "Devil Boy" stickers.** Send S.A.S.E. to: Vblast P.O. Box 66337 Burien WA 98166-0337

## ORIGINAL ARTWORK 2065

**THE SICKNESS** continues! Sci-Fi and Horror Art. Paintings sculptures and prints to ruin da brain. <http://home.earthlink.net/~vblast/>

**ARGUABLY THE** world's greatest artist offers signed prints of the rare "babyface/lolita" series. Send \$5.00 to Dan McKinney 704 NE 15 Ave #3 Ft. Lauderdale FL 33304.

**CUSTOM ART** celtic, pin-up, twisted, etc., low cost. Write and inquire Theodore Graves #58610 Box 777 Canon City Co 81215.

**VALIANT COMICS** Original Artwork Wanted! Buy Sell Trade X-O, Solar, Magnus, Etc. e-mail [ddm915@yahoo.com](mailto:ddm915@yahoo.com)

**"ARTIST"** Selling original fantasy artwork in original pencil and ink, for more information, email or write to "Vince" Night Sky Studios; Attn. Vince 2519 north 22nd street, Fort Smith AR 72904

**SCI-FI AND HORROR** art for sale twisted violent work of a madman <http://home.earthlink.net/~vblast/>

## PROFESSIONAL SERVICES 2080

**EXPERIENCED**, professional, comic book penciler currently available. Experienced with inking and Photoshop gray scaling. Skilled storyteller. For more information, see [www.storystudios.com](http://www.storystudios.com).

## PUBLISHERS 2085

**THE EDGE STUDIO** and printing, a creator owned company, self-published/distributed P.O. Box 1059 Frich Texas 79036 [hams@am.net](mailto:hams@am.net)

**PEACHTREE COMICS** wants to invite you to get Strike issue one and two for only two dollars. [www.peachtreecomics.com](http://www.peachtreecomics.com)

**CRAZEECOMICS** Presents Cosmic Wars in a time where evil rules and the future remains in one hero's hands. Visit [crazeecomics.com](http://crazeecomics.com)

**SKUNK COMICS:** the phatest indy publisher there is. Check out [www.skunkcomics.com](http://www.skunkcomics.com) for more info on the diversity of the SKUNK

## SERVICES 2090

**PRO ILLUSTRATOR** for hire pencils, inks, fully painted contact Wayne Reid, 120 Norwood, Henderson NC 27536 (252) 492-5394.

**BRANDON DAWLEY**, Sequential artist, cartoonist, illustrator, graphic design. Six years experience. Original style. Go to online portfolio at [www.insensitiveromance.com](http://www.insensitiveromance.com)

**PENCILLER FOR HIRE** Looking for publisher to work with. Specialize in horror, superhero, cartoon, etc. Artist seeking exposure. Email [HTAV@EV1.net](mailto:HTAV@EV1.net)

**COMIC BOOK ARTIST** looking for work. Very versatile in style. Write Jeffery Gilmore 915 Fair Banks Ave Cincinnati OH 45205-1807 (513) 251-0733

## WORK WANTED 2195

**SUPER HERO** penciler, artist/creator looking for his first big break. Email [mikensullivan@aol.com](mailto:mikensullivan@aol.com)

**AMATEUR ARTIST** finishing high school. Looking for some one with script or idea to pencil and ink. [Amercanflatire@cs.com](mailto:Amercanflatire@cs.com)

**INKER, PENCILER, WRITER.** Kubert School trained professional seeking work in comic books. Art samples [vjmiller@hotmail.com](mailto:vjmiller@hotmail.com) Writing [www.xlibris.com/ThePowerofMindforce.html](http://www.xlibris.com/ThePowerofMindforce.html)

**PENCILLER** seeks others with financial backing and serious intent to publish fun, traditional Super Hero Comic. If interested write [Superboy3w@yahoo.com](mailto:Superboy3w@yahoo.com)

**INKER** looking for work. For samples of my stuff please write or call Tony Martin 30-25-47th St Astoria NY 11103 718-626-4353

**AMATEUR** Artist seeking full time work. College Graduate. Will take apprentice position. Contact Mike's email [msupermonge@aol.com](mailto:msupermonge@aol.com)

**SCULPTOR** for hire. Let me turn your artwork into three dimensions. Original designs available also. Contact me for more information 1-412-364-5522

**COVER ARTIST** for Hire 10 years plus experience. View my online portfolio at [www.marknagata.com](http://www.marknagata.com)

Attention Club Blue Members  
Please resubmit your

# FREE

Classified by  
January 10th.



CHUCK DIXON'S

# How to Write

## A Writer's Guide to Pencilers

Last time I talked about getting to know editors. They're a disparate and thorny bunch. But not as wild or untamed as pencilers. If you're a writer you'll get to meet a few. If you want to be successful then you'll *need* to meet a *LOT*.

See, like it or not, pencilers are the superstars in this business. They command the higher page rates. They get the big interviews. They hold the whiphand. They're Ron Howard. You're Clint Howard.

They can also get you on a big project.

Let's say you write the greatest *Doctor Bizarre* mini series ever. It's got it all. It'll revolutionize the medium. But you need an artist. Not just any artist, but a penciler that will make editors agree to the project even if it were the dullerest thing ever put on paper. But you have to get a penciler interested. What's the best way to do this?

Be a penciler-friendly writer. Be flexible. Give the artist something to draw that he enjoys. Listen to his ideas. (In some cases **pretend** to listen.)

Now, this isn't simple pandering. It's just smart to be a visually oriented writer in a visual medium. If the guy likes drawing babes or mechanical stuff or monsters then give him that in the story. Tailor your story to his strengths. Ask him what he likes to draw. Get familiar with his work and anticipate what he's best at, or his limitations.

I asked Rodolfo Damaggio what he wanted to see in our *Green Arrow* run. "Attack helicopters," he said. I worked helicopters into every story I could fit them in. When I worked once with Joe Kubert I wrote him a lot of weather stuff and European locales, 'cause that's an area he excels in over all other guys in the field. For John Buscema I always had a femme fatale and at least one good punch-up between two bruisers. For Graham Nolan? Six panel grids laid out as cinematically as

I could, to take advantage of his sophisticated storytelling style.

It may sound kind of obvious, but this medium is about pictures. Comics are nothing more than a series of static images. But when it all clicks it's vibrant and alive. But it's those pictures that carry the story. As a writer your words are important, but only in so far as they enhance the pictures. Give the artist cool things to draw, a minimum of dialogue, and step out of the way. Don't try to be an *auteur*. That might impress the jaded, but it'll get you nowhere with readers.

Many writers think their words are the most important ingredient and that the penciler is nothing more than a trained monkey, there to follow their every command. These are *not* the writers pencilers seek out when they're looking for collaborators.

Picture the page in your mind as you write it. If necessary, draw out the panels as you see them on a piece of paper. That will give you a rough idea of how the penciler will see the page and use the space. Consider the room that lettering will take up. If you have a page with lots of panels don't crowd them with dialogue. Try to balance the words with the image area in your head.

Let me elaborate on being flexible. If the penciler suggests a change or re-arranges or combines a few panels, he probably did it to make better visual sense or heighten impact. Don't climb on your high horse about it. It's still your name on the credits. He might just wind up making you look like a genius. It is a collaborative medium. If he screws up your story then let the editor handle it. Freelancers do not step in against other freelancers. Even if you do it in the dead of night on a deserted street corner, it will get "around" the comics community. Many pencilers lift

weights or have firearms permits. Don't anger them.

All of the above can work to your advantage.

If you're visually oriented and penciler friendly, then it can only follow that your stories will be slicker and more easily read and understood. It's part of the craft. Better collaboration = better work

I've been at this long enough to see where the writer and artist are working at cross-purposes. You see a super-wordy script with well-drawn but lifeless characters, and you know these two didn't gel. You read a story that pulls you along from panel to panel and reads in an effortless manner and you can see that these guys were on the same wavelength the whole way.

Most of my close pals in the business are pencilers. I think this is because I simply admire what they can do, and respect the amount of discipline that goes into their work. And their work ethic matches my own more than most writers. They have that deadline on their back all the time. They can't get inspired and knock out a story in one day like I can. They have to stick to it every day pulling regular hours.

That's why I hand in scripts way ahead of schedule. That's another way to be artist friendly; never make a penciler wait for script pages. Never leave them guessing when it comes to cover ideas. Work three to four issues in advance of your penciler.

Follow these guidelines and you'll write better stories and move with a better class of pencilers.

After all, who gets a role in every one of Ron Howard's movies?



# CHRIS DREIER'S INKING the FIGURE part 2

with Jacob Paplham and Mike Maydak

Welcome back from the first installment of inking with the Dark Horse comic *Angel* from last issue (Sketch #12). Let continue to examine the following panels of *Angel* to learn more about using different inking tools and techniques.

## Figures 1 & 2

Ah yes, the snake woman. If this isn't Freudian, I don't know what is. I'm going to run through both these pages at once so I don't sound too redundant. The main part of this creature was inked with a brush. Her hair, like all hair, must look flowing.



Ex. A

Think of hair as nothing more than black areas with feathering reaching out from them (Ex. A).

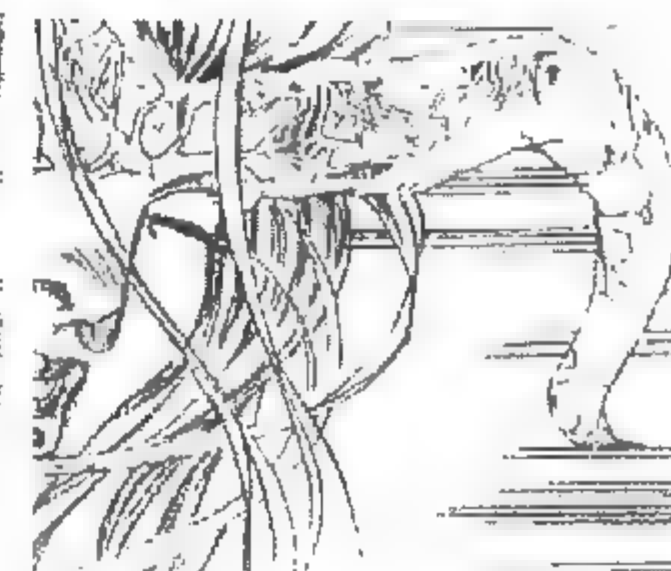
The temptation to over-ink hair is a powerful one. I know what it's like: "oh, a few more lines here", "another row of feathering there." You must fight it, because too much feathering (not just on hair) can make your work look amateurish. Remember that every line should have a purpose.



Ex. B



Ex. C  
Inks



Pencils

I used a crow quill for the chain links (Ex. B), the strange "clothing" she's wearing, and the horns (Ex. C), to show that these things are course rather than smooth. The crow quill is the perfect tool for this.

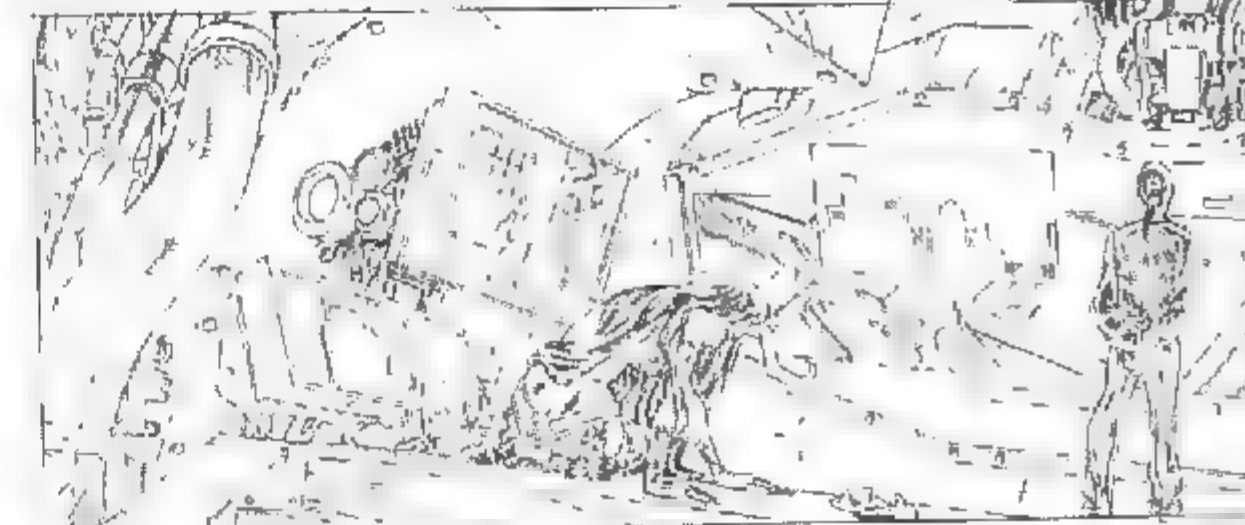
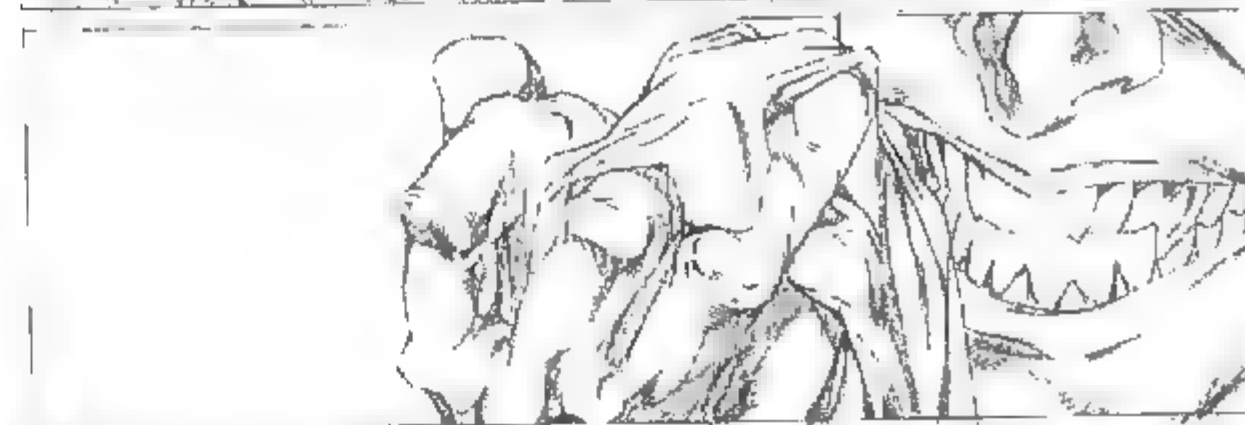
As you can see in (Inks Ex. C), the horns look more cracked than they do in the (Pencils Ex. C). To get that look I simply varied my pressure on the nib to produce thicker lines. To get a thin line, pull the nib toward yourself at an angle.





I have a confession to make about these pages. The flowing hair on panel one (Ex. D) of Example 5 wasn't exactly done free hand. I used a pen and a French curve to create those lines. I can honestly say that's the only time the French ever helped me. God knows they'll have to do more than help me draw a line to compensate for introducing mimes to America. Anyway, sometimes you have to "cheat" to get the end result you want.

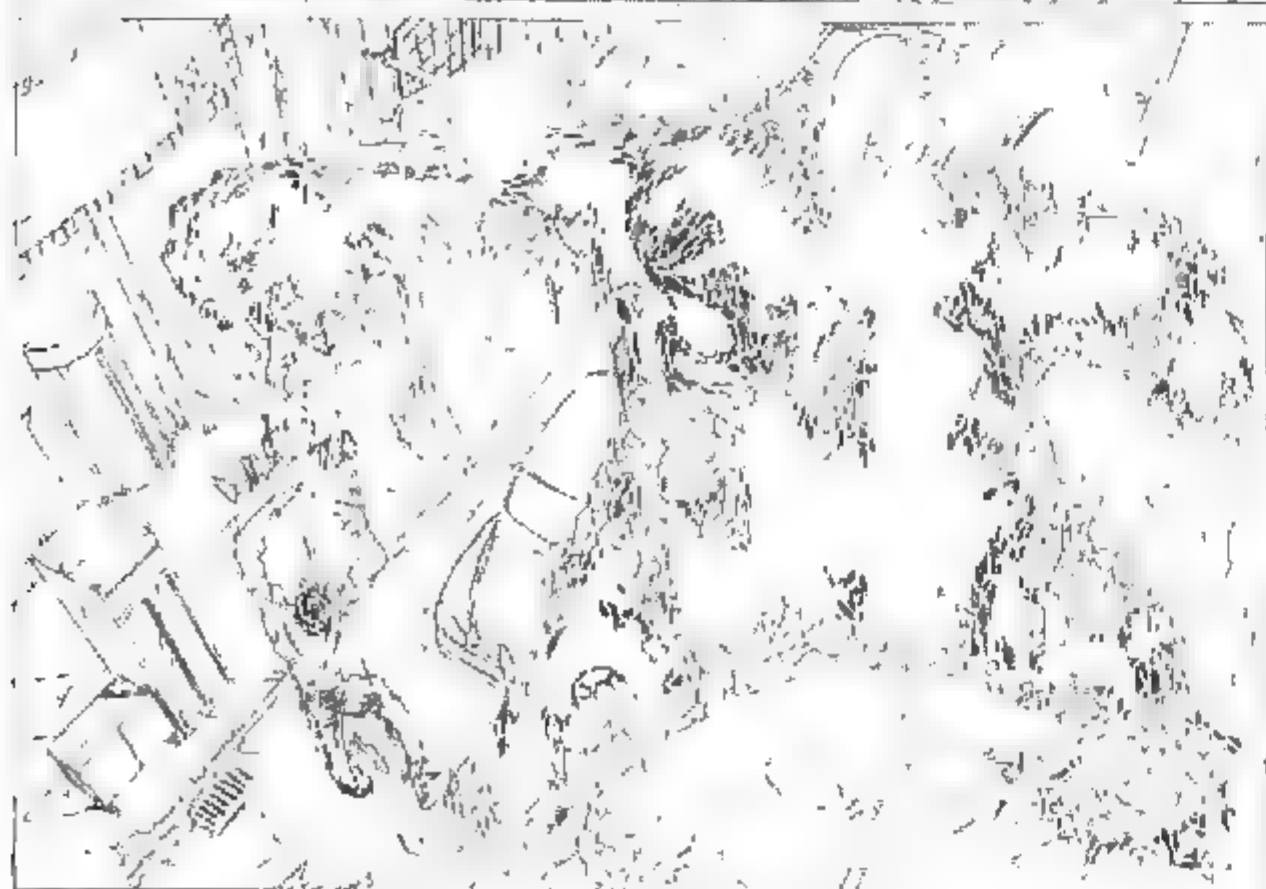
Ex. D



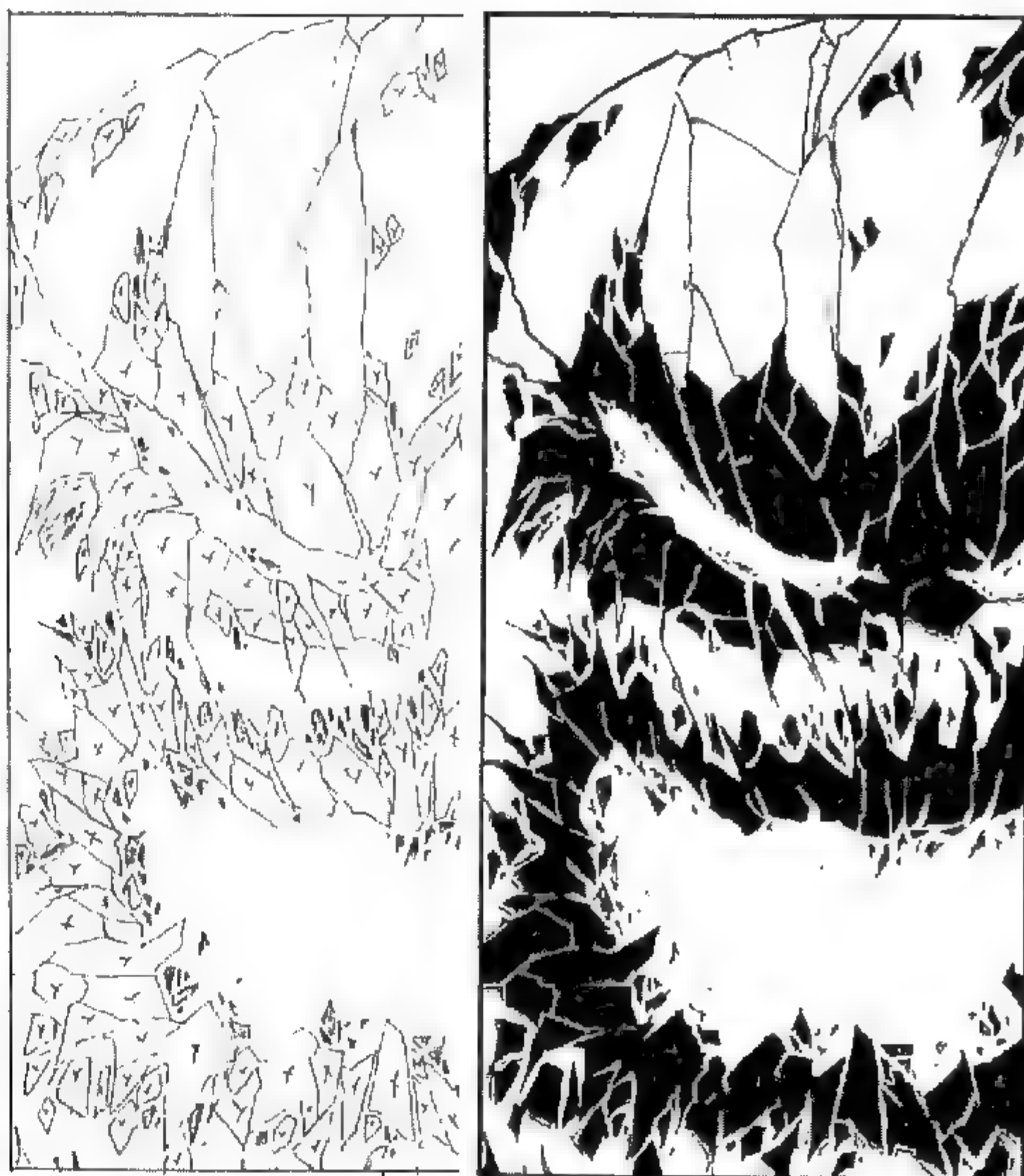


## Figures 3 & 4

Let's look at the close up of the lava monster on panel one of Example 6. Inking the lava monster posed a different set of challenges than the other figures. When I saw the first pages with the lava monster I wasn't quite sure how to approach him, because I wasn't sure of what he was made. It may seem silly, but I would have inked him very differently if he were made of mud, living energy, or even Gorgonzola cheese. Once I called my editor and found out what he was, I was set. I decided to use a pen to outline all the little black chunks that make up this creature, and fill them in later with a brush and ink (Ex. A). Don't make the mistake of filling in black areas until you've erased the page first, otherwise you might end up erasing some of the black areas - or worse, streaking them. Like the snake woman's horns, I used a crow quill to ink the cracks in the lava monster, and varied the lines to add depth.



Ex. A





Since the knight is wearing armor that looks old, I mainly inked him with a crow quill to give the lines sharper edges (Ex. B), rather than the smooth edges that a brush gives.



Ex. B





**Figure 5**

Here you can really see the difference in the lines and weights of the knight compared to Angel. The knight's more angular and crisp look contrasts with our hero in the foreground, resulting in a striking effect (Ex. A). Also notice that Angel's arm - the one closest to us - is heavier, while the other arm is very thin (Ex. B). Repeat to yourself: "Depth is my friend."



Ex. A



Ex. B

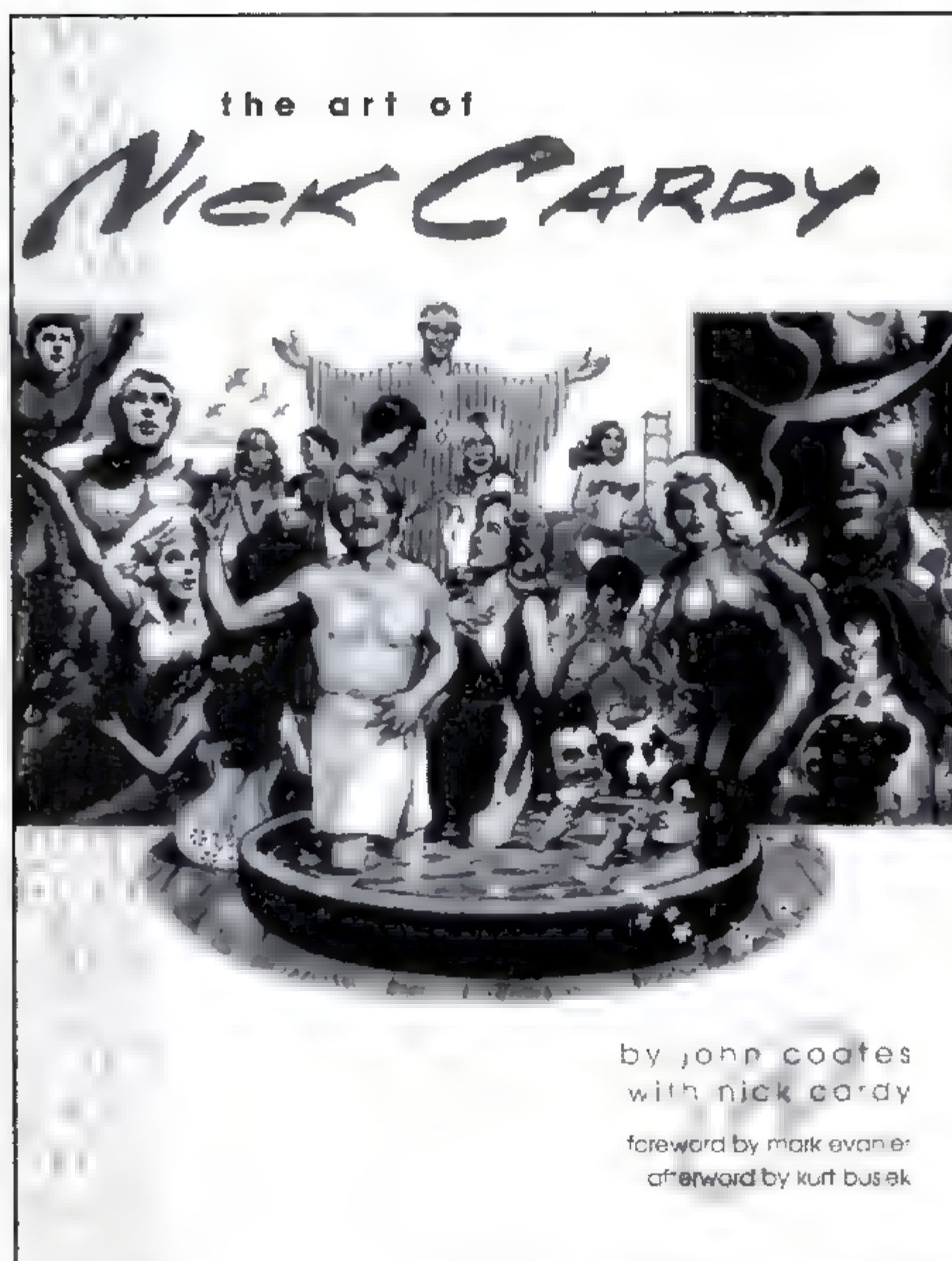
Keep in mind that your job as an inker is to make the penciler look good. If you over render (like I mentioned with hair) or don't vary your line weights, the inked page will look just as flat as the pencils. It will look traced.

Look over the pages I used for this article, and study other inkers as well. Prentis Rollins, Terry Austin, Michael Bair, Cam Smith, Mark Farmer, John Dell and Don Hillsman II are just a few of the inkers that I admire and study.

I hope this will help you on your road to becoming a professional comic book inker. Keep practicing, and most importantly, enjoy yourself. I know I do—I mean, I enjoy myself, not you; although I would enjoy you more if you bought multiple copies of *Angel* from Dark Horse Comics (another shameless plug). Sorry, I couldn't resist. Good luck!

Chris Dreier  
dryinks@msn.com





## The Art of Nick Cardy

by John Coates and Nick Cardy

176 pages, Vanguard Publications

(price may vary, as multiple editions are available)

This is Ink Pot award-winning Nick Cardy's creative story. This acclaimed book follows the highly regarded creator as he moves through the years plying his trade, leaving a wonderful body of work for everyone to enjoy. It's a fine retrospective of this creator's lifework, told in a personal and charming fashion that anyone trying to make his or her way as an artist should find thoroughly interesting.

Speaking with author John Coates Cardy discusses his long and varied career, from its beginning in the 1930s at the Eisner/Iger studios to his recent commercial work. His story is filled with reminiscences of the many great creators he knew and worked with, such as Will Eisner and Burne Hogarth. Along the way he shares life experiences, such as the action he saw in WW2, as well as an interesting self analysis of his professional work, all making for an engaging view of Cardy's outlooks and growth as an artist as he moves through his career.

And what a career! From the Golden Age to the present, countless readers have enjoyed Cardy's wholesome, attractive characters. His people are drawn from a

classic mold – rounded, fleshy, and real – exhibiting a wonderful natural appeal and sexy vitality. If you were a lad in the Silver Age, you dreamt that Cardy's wonder girl would step out of the pages of *Teen Titans*. His Aquaman was graceful and powerful, moving easily through shifting, all-enveloping watery depths with a vibrant Mera at his side. His manipulation of simple design elements led to arresting, eye-grabbing covers for a variety of cover subjects from *Teen Titans* to *Tomahawk* to a number of DC's spookers, such as *Witching Hour*. If you're new to Cardy's work you'll be impressed at how "fresh" his covers appear in today's market, a testament to his excellent eye and sensibilities.

The pages are brimming with color and black and white images. There's a sampling of his comics work from *Jumbo Comics* covers to his prolific DC period. Even detail shots, such as one of Jane Martin from *Wings Comics* and another of Wonder Woman, are just terrific. And beyond comics Cardy's versatility is shown in a variety of commercial and professional works, in mediums ranging from tonal

pencils to oils. Particularly interesting are war pieces done in WW2, later shown at an exhibit in Paris, and commercial work displaying Cardy's gift for caricature in *Crazy* magazine and movie posters. Some of the posters include *Bad News Bears*, *California Suite*, and the Sonny Chiba cult classic *Street Fighter*, taken from an age when the ability of an artist played heavily in "selling" a movie to a theatre-going audience.

The book is rounded out with a checklist for all Cardy completists, filled with notes and appreciations by other comic talents like Mark Waid, Joe Kubert, and Julius Schwartz, and bookended with pieces by Mark Evanier and Kurt Busiek. What a read! Nicely laid out with good reproduction on heavy stock, this book will make you want to meet the charming, talented Mr. Cardy in person and thank him for his work.

One of Vanguard Publications' Career Retrospective series including *The Amazing World of Carmine Infantino* and *Hal Foster: Prince of Illustrators*, *The Art of Nick Cardy* is a welcome addition to any comic enthusiasts' library.



# LIBERTY MEADOWS

## WEDDING ALBUM CONTEST WINNERS!



Here are the winners for the **PREVIEWS Liberty Meadows Wedding Album Contest**. Frank Cho and Mark Wheatley of Insight Studios personally chose the winning entries. These winners will receive prizes from both Insight Studios and Blue Line Pro.

Thank you to all that entered. Good job all!



**Grand Prize Winner:**  
**"Frank's Dream"**

by Aaron Kirby,  
 Sherman Oaks, CA.  
*Retailer:* House of Secrets,  
 Burbank, CA



**Second Prize: "Penguin Lust"**

by Tom Wrobel, Orland Park, IL  
*Retailer:* M&M Comics Service,  
 Orland Park, IL

**Third Prize: "Worst Wedding Ever!"**

by Tory Wyld, Fredericksburg, VA  
*Retailer:* Marie's Books and Things,  
 Fredericksburg, VA





0.23

# Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. — however, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com). We look forward to hearing from you.

Dear Blue Line Crew,

I've been enjoying my subscription to Sketch magazine, especially the periodic contributions of Mitch Byrd. Because of the allure of Mitch's work, I've recently purchased his book, "The Art of Mitch Byrd, Vol. #1", and I have to say that I REALLY love his work.

Sincerely,  
Eric Bowen  
Hi Eric,

We're glad we had the opportunity to introduce you to Mitch's great work. We have much more exclusive Byrd material in upcoming issues as Mitch analyzes various aspects of comic book storytelling, so I hope you'll stay tuned.

I don't know of a Mitch Byrd checklist, but he's contributed to a number of books and publishers. Most recently he's drawn *Primate* (written by tough guy Beau Smith), from Image. He's done *Guy Gardner at DC* (also with Beau), *Starship Troopers at Dark Horse*, *a Generation X at Marvel*, *Shi at Crusade*, and *Dinosaurs For Hire*, just to name a few. In addition to the art book you purchased, he is a frequent contributor to SQP's Gallery books (for sketch's mature readers). If you'd like to own a Byrd original (and who wouldn't), please check this issue for information on obtaining your very own Mitch Byrd piece.

Hi,

For a future issue could you include an in-depth analysis of how the comic's medium works frame by frame? Are there secrets as to how each frame conveys information? What role does the background play? Should a background be in all frames? At what time should you blank out the background? What is a good balance of close up, medium + bird's eye view shots? How much should you change the angles of you're scenes? What factors go into an art style that doesn't disrupt the story and ruin it? Is it important to really point the characters towards the right? What about showing the ground? Artists are always showing the ground in different ways. What works? What's important about the ground?

And a big question is, can you present a solid viewpoint of the world in a comic when the actions and directions can come from anywhere in the frame or panel.

My guess it is a medium of elusive perception's because you can't show a solid world. Is everything in a comic left up to the creator, because stories have such a wide variety of approaches? For example, a person gets punched. You could show the person hit the ground of just move on because you're imagination supply's the imagery of the person being punched. I hope I've made some sense.

Thanks  
Jeff Kauppica  
Hi Jeff

While some folks have a loose set of rules they follow you'll find that your storytelling generally has to adapt with each assignment and there's no set mathematical equation for laying out a successful story or changing angles. Of course, there are guidelines that can be followed in an effort to present a story successfully, and we always present

some of the knowledge and tips to do so here in Sketch. In the meantime, you should check out an excellent book *Comics and Sequential Art*, by the great Will Eisner. This is a book you should not fail to examine; it will help answer many of your questions, and more. Indispensable (and fun) reading for anyone creating in the field, especially if you're just starting out. Enjoy!

F

Dear Sketch

I just received issue #12, which absolutely rocks. You guys are the GODZ! I read the whole thing from top to bottom.

I just want to say that the quality of the articles is fantastic to anybody who does any kind of narrative work. I am not a comic artist per se, but an enthusiast and collector for over 25 years. The articles have helped me so much in improving my painting and illustrations. It seems like every issue has at least one article that I learn something new I can immediately put to use in my own work. Sketch is a hell of a resource and worth every penny. Keep it up cause I'm standing at my mailbox waiting for my next fix.

Vblast

Hey Vblast,

Thanks for the awesome praise. Godz eh? I think I could get used to that.

Be sure to honk at Vblast when you pass his mailbox.

Thanks,  
M'

Greetings Beau,

My name is Travis. I'm writing you for two reasons. One is to compliment you on your article in Sketch #12, *Rants, Raves, and Random Notes*. Damn good article if you ask me. Especially since I love to create my own stories and I'd love to see them published someday.

The second reason is to take you up on your offer to peruse some of your readers' comics. I've sent you a couple of short ones for Antarctic Press' *Gold Digger* and *Ninja High School* annuals. I've sent these into AP two years in a row and have yet to even receive a rejection letter. I plan on sending them in for next years also. However, I'd like your input while I wait for AP.

Travis,

I wanna thank you for taking the time to drop me a package of your work. Very cool stuff and I will e-mail you with a more in-depth talk about your stuff. By the time this sees print you will have already gotten it.

I really appreciate the words of iron on my article and SKETCH MAGAZINE. The fellas at Sketch work pretty hard to put out a real "How To" for comics and entertainment. I'm glad that folks out there enjoy it and I hope can learn from a few of these old pros.

I see that you mention waiting for Antarctic Press to get back with you. Well, don't be idle while you wait. Send your stuff out to other folks and get their reaction. Sometimes you won't hear back from a publisher, their loss in the long run. Thing is you've gotta' keep pumpin' your stuff out there for

the world to see and get input.

I hope you find something in this month's issue to help you out. We'll keep trying.

Beau Smith

Beau,

You asked for it, you got it! This is in response to your column (of which I've read every one) in Sketch Magazine #12. Enclosed please find copies of my recent small press ashcan self-publishing ventures, including "Tom Arvis' Power Fantasies" number one and two, and XRQ 24" number one. I also threw in a couple of photos of great looking babes like you said.

For over 20 years, I've been a freelance illustrator in the Washington D.C. area, who's been waiting to "break into" comics since forever. I've had several small press stories published over the past 15 years, but nothing you'd recognize. Mostly I do a lot of promotional "comic-book-style" material and storyboards for private and government corporations and organizations.

In 1995 at the Small Press Expo in Bethesda, MD, I published and sold about 100 copies of "Cowboys and Aliens," an ashcan-sized black & white comic about — you guessed it. The following 5 years family illnesses and crisis detained me. Now I'm back at it and am trying to put out at least two 32-page books a year, but my paying work comes first, and the going is slow.

I hope you will read these comics and contact me with any tips, work, advice or befitting curses by which you think I might benefit, or just tell me what you think of my comics. Also, please feel free to visit my website at [www.arvtoon.com](http://www.arvtoon.com) and thanks.

Tom,

Hey, thanks for your package. You put out a real impressive presentation. It caught my eye right off. As I mentioned to Travis, by now you've gotten an e-mail from me going over your stuff. I just wanted to thank you in public for sending it.

I'd like to add that it's always good to know that there are other West Virginia born creators out there working hard to get their stuff out, even if ya are living in Maryland.

Your stuff is on the right road to an animated series amigo. Keep it up.

Beau Smith

Dear Sketch Gang,

I've only recently got down to practicing comic coloring on PhotoShop, mainly due to university commitments that have stopped me sitting down and getting out all my Sketch back issues!! I've been having reasonable success, both with pages of my own work and b/w pages from pros I've either got off the web or scanned from my own increasingly massive comic collection (Brian Bolland's early JUDGE DREDDs for instance). Now one thing still throws me, and the annoying fact is that it's the very issue that persuaded me to attempt computer coloring in the first place.

Namely, getting a decent flesh tone. I've experimented with RGB and CMYK (though I share your views expressed in #11's Color Palettes article on preferring CMYK for our purposes).



When I was still experimenting with various different physical media I actually found Pantone markers gave me the best basic flesh tone (pantone 155) but I eventually went off using those because their alcohol base robbed me of the ability to use a set of Hunt 102 nibs

With those problems in mind, I was wondering if you could give me any advice in terms of what colors to use for highlights and shadows on flesh areas, whatever mode they're in, and if you ever use the Dodge & Burn. If so, what settings do you use? My previous experiments all ended in failure, no matter how low I set the exposure (and a friend who's doing a degree in Multimedia production very helpfully bullied me into calibrating my monitor practically every week, so I'm pretty sure it can't be that!)

Yours,

Mike

Dublin, Ireland

Hi Mike,

Try this trick. Scan in some of your favorite colors of skin tone from a magazine or book. Sample that color, and then save it in your color palette. Do a print out of your new colors and see if this works.

If you have to, scan in your own flesh tone just to experiment. Who knows it might just work.

Also, if you like the Pantone colors, you should be able to load those palettes into your program. If you use a guide instead of your monitor, you'll know that you'll be very close when your work goes to print.

As far as using the dodge and burn tools... no, I can't say I ever do. To me, it's too damaging to the color that's there. I use the airbrush, lasso, and gradient tools very often though. You may also want to do your highlights/shadows on a different layer, so you can go back later and fix things just in case.

Aaron

Hi Tom,

Well, once again your column has caught both my eye and ire. What's wrong with comics today? Gosh, I don't know? Well if you don't know then we must all be rocket scientists. The REAL problem with the entire industry comes down to three elements. They are linked and they are formidable. I'm not saying they are easily solved but unless they are, the industry has a cancer, it's inoperable and there's a short time left to live.

First is money. Nobody likes to talk about it and you certainly didn't. A comic is about a half hour's worth of entertainment and wonder. It costs over two bucks on average, and it puts you in direct competition with every video arcade out there. The video arcade is more accessible to the younger market than a comic shop or other avenue of distribution and you are losing them.

The second is distribution. Talk to any of us over forty and ask where we bought, or were exposed to our first comic book? Most will answer a grocery store, a malt shoppe, a barbershop, the doctors of file, a newsstand, you get my drift. Today, many of those venues have disappeared, victims of the times. Those that remain like the grocery store stash the comic's back in the book section, which may be, or all too often is not, in the main traffic pattern of the store. When I was a kid the local grocery had three racks right up front by the check out counter.

Finally, third, you did hit on this and hard I might add, as it was the question you dedicated the most amount of copy to, the young reader. C'mon people! Let's just set the rocket science aside and come to grips with a butt-simple fact of life. You can't harvest what you haven't first planted! My son Jonny is five years old. He reads at a third grade level and for two reasons. One, he is obsessed with keeping up with his older sister, and two, he loves the Sunday funnies and wants to know what is going on in every one of them. When and where will he be exposed to his first comic book? Thank God for good ole' Dad in this specific case. For all too many young readers, they aren't finding any exposure until later. Most by age five are already a "Play station 2" jockey and looking to expand their horizons. By thirteen they have moved beyond the introduction to comics age that has the potential to be so influential.

So there you have it. There are a whole host of other problems out there and your column this month did touch on some of them. One way or another they all seem to tag themselves to these three basic commandments: Money, distribution and laying the ground work for your target market. We have so far been failing to find the solution to these three areas.

As an example, I read recently an article referring to Joe Quesada's decision at Marvel to no longer go through the "Comics Code Authority". On the heels of his decision a whole host of the lord high, hoity-toity, muck a back comic creators out there fell all over themselves agreeing that the code was worthless, out of date and needed to go away. Of course, if you as a parent are looking for some reading material to give to your child, what now are you going to look for as a guide to content? This all ties back into the question, how do we get the comics into the hands of younger readers? Which also touches on distribution in many ways. Or, each month I read of another all encompassing, earth shattering, bombastic, and unbelievable, never before tried on this planet ploy to get the readers to buy someone's comics. Even I was intrigued at the thought of Stan Lee rewriting the DC universe. Unfortunately, who is going to know about this beyond the already and slowly diminishing circle of faithful readers? Marketing and Advertising beyond the box. It's all connected, it's all at the heart of the same problem and unless it's solved it will be the industry epitaph.

One last thought before I close. You were right about the fact that this isn't going to be the one solved by an individual or even a single company. It really will take an industry wide movement and if anyone out there would like to start with a book geared to a younger audience, contact me. Today is not too soon to get the ball rolling.

Tom, thank you for allowing me to once again bend your ear. Like you I would desperately love to see this industry rise again. I'm also a southerner, which makes me a bit uneasy and a Cubs fan, which is down right frightening, but, onward and upward.

Yours truly,

Tim Stile

I agree, Tim, that price point and distribution are two major contributors to the current state of comics and the loss of the juvenile market. I didn't mention them in my column mostly because I was trying to address what writers and aspiring writers can do to improve the industry's situation, and none of us really has much say regarding price points and distribution. But if we can all re-think what a comic book can be and bring real juvenile-appeal elements back into the mix, maybe someday it will make sense to those who have the resources to make a serious run at juvenile readers through more reasonable pricing and wider distribution.

Later,

Tom

Dear Sketch,

I am an artist, and I am female. From the cover of the first Sketch magazine I saw, I assumed that it was art tips and techniques for everyone. The male portion of the population is covered. However, there are no real gender-neutral aspects of your magazine. It's how to draw busty cartoon women. Manga. Manga pictures of busty women. The only females represented in the magazine are not real. Never has a female been featured as an artist (yes, we exist), nor has any female ever written even a small article for the magazine. From this, and that none are listed, I am going to assume that you don't have any women employees either.

By having such a biased magazine, you are seriously limiting your market. I don't want to read a magazine where the majority of the art tips feature Manga and other drawing styles, which most will find very degrading to women. Women aren't as you represent them in the magazine. Maybe you all have spent too much time in basements playing D&D or staring glassy-eyed at your comic book collection (sealed safely in bags, no doubt) to ever actually meet one of us live and in person.

I have also noticed that no minorities have ever

been featured on the cover of your magazine, up until Frank Cho graced the pages on No. 12. I was really pleased when I saw that, and snapped it up. Jesus, was I disappointed. With all due respect, he has got to be one of the most arrogant, sexist people I have read about recently.

I have seen Frank Cho's work, it is pretty offensive and agree that it shouldn't be in a family newspaper. How can he possibly justify it by saying, "Of course, they don't read a strip. If they read the strip, they'd know that Brandy is the leader of the whole group." Like that changes anything. You don't see any racist comic strips (No, JumpStart is not racist, it's just about African Americans). I guarantee that if you did see one, it wouldn't be justified by saying, "Well, if you would just read the strip, you'd see that he's kicking that white guy's ass."

And what's with "Women Monkeys, Or Painting"? Let me say, I am so honored to be in a category grouped with monkeys. And the only "woman" part of the "women" is Brandy—a fake, (yes, Frank Cho fans—Brandy isn't real!) neurotic, weight-obsessed representation of women! A large busted, skinny-waisted woman always worried about being fat! What kind of message is that sending to young girls? You may say, "Well, it's not meant for young girls to read." So, why the hell should it be in a family newspaper?

Being that you all are guys, you never have to think about this aspect of your industry. I am assuming that you aren't, and probably never will, be offended by anything in comics. Males are drawn burly and have quick minds. Though, from a woman's perspective, aren't drawn to be grotesquely sexy as the females.

Women, on the other hand, are always drawn to be sexy, regardless of the story-line, and if they aren't drawn with huge boobs and plunging necklines, they are not the main focus. They are just an accessory character.

Take a look at Frank. He's not attractive, but he doesn't need to be in order to be a main character. (There are probably a few out there that think that artists draw for men, because they are the main consumers of the comic industry. Ah, but maybe if these artists would draw a bit more gender friendly strips, more women would get involved!)

Gender issues aside, I'm not saying that your magazine is horrible. It started out pretty rough, but it's improving. It was nice to see some pictures in there in No. 12. Though, I think it'd be more appealing—and more professional looking—if more of them were in color. And perhaps try laying off on the degrading material. Please, show us that you have some taste and don't do a bit on Heavy Metal. psst... who reads that crap anyway? The afore-mentioned sheltered D&D crowd? (No offense if you like the degrading, offensive crap the industry likes to call "art". I just hope you get a girlfriend eventually.)

Sincerely,

ArtsyFemm@yahoo.com

Dear ArtsyFemm

"Grotesquely sexy?" I get that one all the time, especially after dinner and a few drinks.

I'm sorry you cared so little for our Cho interview—and, apparently, for Frank and/or his work. You're certainly entitled to your opinion (not to mention the fact that we're always asking our readers to check in and use this letters area as a forum, and you've done just that), and I'm glad to hear from someone with some pizzazz! I hope your letter will prompt others to check in with some well-considered views on the points you bring up.

It's no secret that I heartily concur with at least one of your views of Sketch: we did, indeed, start out "pretty rough", and while we might always have a rough spot or two to be sanded, we've improved greatly. Beyond that, however, I must respectfully disagree.

Was Frank our first minority cover? To be honest, I'm not sure. George Perez is proudly Puerto Rican. Bill Tucci is an Italian. Part Italian myself, I have often been considered a "minority" more than once. Do these count? I'm not trying to be contentious. It's just never occurred to me to inquire as to the backgrounds of our fine contributors. Why



would I? Color me dum witted. We approach and are approached by – creators for a variety of reasons: talent, professionalism, and accessibility usually leading the list. Race, religious preference, or genders aren't considerations. While the unfortunate reality is that there is often bias against someone for something somewhere in the world, the traits I just mentioned are not factors here at Sketch.

No "boy's club" here. I'm well aware of the many great female creators out there, from the terrific Jill Thompson to the delightful material of Chynna Clugston Major at Oni – a company always displaying an eclectic range of material by diverse creators. There are a number of "empowered" fist-thumping-on-the-desk decision making women out there as well. Diana Schultz is a well-respected and prominent figure in the business. Maureen McTigue, a dynamite pro, recently became editor-in-chief at Harris comics (a position previously held coincidentally, by yet another woman, Melonev Crawford-Chadwick). Would we like to hear from these talents here at Sketch? You betcha!

You don't care for manga, at least as presented in our issues? Personally I don't care for much of the extreme material – but while you may see an article here on shounen, you won't be seeing "how to draw Urotsukidōji." Exaggerated, stylized body types fill media in a society that obviously values good looks, youth, and fitness, and I feel that what we have presented here is pretty harmless.

Again, I regret you personally found our content distasteful. We've had loads of "gender neutral" material, including drawing vehicles, writing, and marketing. We do have a female Sketch employee, we have had a female contributor, more females look at our issues pre-press, and we actually have some female readers – just like the rest of the comics field. Naturally, we'd love to bring more of well, everyone, into the field. Jan Duursema will be our cover feature for issue #15, I hope she doesn't disappoint you as our previous "minority." We like to call them "people."

Actually, your gross assumptions on our personal lives are a tad insulting. And I'm very sensitive.

Hmm, though I prefer those nifty neat Mage Knight figures these days over standard D&D minis. I do spend a lot of time in my basement. And if the environment is risky, I always safety bag.

F  
P.S. – ArtsyFemm, check out [www.sequentialart.com](http://www.sequentialart.com) – a great site by women that know how to make a point. Good luck with your art, and please let us know how we're doing in the future.

Sketch,

Hi. I have been trying to get a copy your first issue of Sketch magazine. I saw in issue two that you were sold out and in every issue since then you list it as sold out. If it sold out so quickly why don't you reprint it? Are there any plans to reprint it? A lot of articles started in that issue and without it a person is unable to follow the references that are made to the first articles.

I first found out about your magazine with issue #9. I have been able to get every issue but 1,3,4 & 5. I thought I could get them from my local comic book shop or their supplier. Guess what, Diamond does not have any issues of your magazine and does not plan on ordering any back issues. I was at the Wizard Con in Chicago and saw you had copies of issue #1. I kick myself for not picking it up. I didn't start reading your magazine till later. I was going to order #3-5 from your web site, but it seems useless if I can't get them all to get caught up. I really like your magazine and have referred it to many people. I just don't like to get into something with something missing. I am sorry for rambling on, but I like your book and have subscribed to it through my comic shop. I hope that you can help me.

Thank you,

Scott Hamilton

Hi Scott

Unfortunately, Sketch #1 is only available to official subscribers, since we have so few left. Sketch

#3 has also reached low quantities, and is now only available to subscribers as well. Sketch #4 is closely approaching this status. My advice would be to try to catch these issues at the next con or to subscribe. When you subscribe, you also receive 15% off your art supplies ordered through Blue Line Pro as well – not too shabby!

Very few articles spread across issues. Most articles contain stand alone content that is still very useful.

Thanks for your interest.

M2

Hi Chris,

My name is Marc Baker, and I was wondering if the Acrylic Artist Waterproof White Ink is used to fix mistakes when inking on comic pages? I also want to know if you fill it in technical pens, or not. How much does that ink usually cost?

Sincerely,

Marc Baker

Hey Marc,

I'm not too sure about acrylic white paint. I've never used it so I can't say for certain what would happen. My recommendation is don't use it. The best thing that I've found is called Pro White or Process White. It comes in a small jar and around here it runs about \$5. The label says to stir well and I agree. If it's not stirred every time you use it, it gets very thick and then dries into putty.

To fill in black areas I mainly use a brush. Sometimes the technical pen is good for really small areas like little details around words on street signs. Areas that a brush just can't keep a fine edge. The ink I use is about \$4 a bottle.

Good luck with your inking,

Chris Dreier

Sketch,

As a follow up to my previous letter, I would like to respond to all those out there who still don't seem to get it.

First of all, ENOUGH ALREADY. Our fellow Sketch creators UNDERSTAND that there are typos in their respective articles. Let's concentrate on the content of the articles and quit nitpicking about the typos. I am quite certain that they are working on that particular problem.

Secondly, it amazes me that as a collective whole "we" don't take the "industry" as seriously as we should. It is so easy for us to criticize and complain about the overall industry (especially about 'breaking in'), yet when I previously proposed several solutions as to how we can help ourselves (and each other), I received exactly 1 (one) email response. Are any of you out there REALLY serious about getting into comics, or are you all hoping (and praying) that you're discovered in some movie-like fashion? Quit all of your complaining and let's band together and help each other!

Sketch is the FIRST, I repeat FIRST, periodical that offers information about being a CREATOR. As wonderful as Wizard is (OR actually USED TO BE), Sketch isn't trying to do anything more than HELP you as a Comic Book Professional. As wonderful as their intentions are, Sketch cannot do anything more than light the path. It is OUR responsibility to forge the way.

As a professional illustrator and designer for over fourteen years, (and yes, I am still trying to 'break in'), I have dealt with more than enough criticism of the ones who are making it. Let's all take a quiz.

1.) Do you, as a wannabe, stay at your drawing table approximately eight hours a day? Do you draw everyday? (If not, you should. The rest of us wannabe's ARE drawing everyday. Hell, I juggle a lucrative design and illustration studio, an eight-year-old son, a wife and a social life, and yet I still manage to create at least four hours a day.)

2.) Do you, as a wannabe, criticize the artists and writers who are WORKING in comics now, or do you CRITIQUE them? If it's the former, WE DON'T NEED YA! If it's the latter, let's get together and find a way to COMMUNICATE with the creators of today, and find out how we can help/join/whatever.)

3.) Do you, as a wannabe, SHARE YOUR IDEAS WITH OTHERS? People in comics aren't here to STEAL your ideas, we are here to make comics a viable and lucrative career BECAUSE WE LOVE COMICS! If you are stealing ideas and artwork, KNOCK IT OFF. As creators, we should INSPIRE each other, not CHEAT each other.

4.) As a wannabe, do you support the independents? Do you support all of us creators who write, illustrate, and print our own comics, JUST FOR THE PURE JOY OF IT? If not, why should we SUPPORT YOU?

5.) As a wannabe, what have you done to support the industry OTHER THAN by purely buying comics? Are you a member of the Comic Book Legal Defense Fund (CBLDF)? Do you call Gareb Shamus out when his magazine is pandering to the lowest common denominator? (Hell, you can't even find most independents' comics in his shameless exploitation of the comic book industry.) Do you offer your time? Do you offer your services? Do you actually do anything?

6.) As a wannabe, do you support your fellow creators? How many of you read 'Race Danger?', 'Blood and Roses?', 'Little White Mouse?', 'Cerebus?', 'Elfquest?', 'Barry Ween?', ANYTHING by 'TwoMorrows?', just to name a few. I too love Marvel, DC, Image, CrossGen, Dark Horse and the others. Except for Mark Evanier, I would rival my collection against just about anybody's. AND THIS INCLUDES THE INDEPENDENTS. I have Bud Roots' Cavewoman. I have the League of SuperGroovy Crimefighters, I have Edgar Mudd, I have Skateman, I have a whole slew of First Comics' collection. And yet, I have an entire run of Daredevil, almost an entire run of Green Arrow, Green Lantern, Flash, Batman (well within reason), Superman, Wolverine, Xmen, an entire run of Spawn, SavageDragon, etc.

I collect, I read, I create.

Let's all make that our motto.

This is not intended to piss you off. It's intended as a wake up call. BEFORE YOU CRITICIZE CREATE. When you can write, or pencil, or ink a page a day, then you can criticize. When you understand (whether you agree or disagree) Scott McCloud's view of comics, when you know what Frank Miller's first work was, when you know why John Byrne and Todd McFarlane were at odds, when you know what came before.

When you've seen Neal Adams' Green Lantern/Green Arrow. When you've read ANYTHING written by Marv Wolfman, when you've seen Mike Grell's Legion of Superheroes work, when you can recognize anything by Carmine Infantino, Curt Swan, Neal Adams, Arthur Adams, Gil Kane, Joe Sinnott, Trevor Von Eeden, Dave Sim, George Perez, John Byrne, Frank Miller, Bill Sienkiewicz, Neil Gaiman, Marv Wolfman, Dave Johnson, Mitch Massey (Where are you?), etc. THEN and ONLY then can you criticize, and even that better be with tongue in cheek.

If I have pissed anybody of consequence off, GOOD! If I pissed off somebody who is a wannabe, GOOD!

I challenge you. Hell, I challenge all of you. DO YOU WANT COMIC BOOKS TO BE HERE IN THE FUTURE?

Then let's work together. I'll write for you, and you pencil for me, and vice versa. I challenge you to quit all of the gimmicks. I challenge you to create a comic so damn good that they can't help but read it. I will pencil, or ink, or paint the next cover somebody offers me FREE OF CHARGE, if you can convince me that you are a serious CREATOR. (Hey DC, MARVEL, IMAGE, CrossGen, DarkHorse, etc. that includes you! It's not the money that drives me. It's the future. My son WANTS to read comics. Show me why he should read yours! Hell, I went to Art School with Dave Johnson, we used to be friends, let me paint your next cover and you'll see a cover designed by an artist THAT JUST PLAIN LOVES THE MEDIUM! If you don't, let me know.

I dare you.

Sincerely,

Jerrett Lee Dornbusch

Creative Director

Dornbusch Design + Illustration Studios



Dear Mr. Sizer

I read, and enjoyed, your article on "Tips for Better Color in Comics" in this month's Sketch magazine. Kew!

I have always had an interest in coloring comics, and was lucky enough to worked with someone who colored comics as a sideline. He liked my first attempts and tried to recruit me to the dark side, but I was moving and getting a divorce.

Anyway your article rekindled my interest in comic coloring, and I've started coloring some b/w illustrations for my portfolio. I've been in graphic design for 20 years, and working with Photoshop for over 10 years, so I'm quite confident in my skills.

However, I'm at a loss as to where to show my portfolio? Where does one go to enter the exciting world of Comic Book Coloring?

Thanks in advance

Roddy Frey

Hey Roddy,

Ding! You have hit the \$64,000 question that colorists everywhere ask themselves. My suggestion is to take a two pronged attack when showing your coloring work.

1. Assemble a portfolio that you can take around to comic conventions to show potential editors and publishers. This portfolio should include the black and white originals you colored from, and your colored examples next to it. This allows people to see what you started with and how your coloring (hopefully) enhances and complements the original. Show pin up pages as well as sequential art pages to show a range of thinking about the overall look of the page. Start out with good quality artwork to color (nothing kills a portfolio faster than seeing well colored BAD art). My suggestion is to find vendors selling original b&w inked artwork, and buy a couple of inexpensive boards from a book to scan and color as a sample. Always have some manner of "leave-behind" to give out, i.e. color photocopies with your contact info/business card on them, so potential customers can get back with you to hire you and throw lots of money your way!

2. If you have the skills and/or resources, create a web page where you can exhibit your work in a neat and orderly way. Chances are people at a convention will only have a limited amount of time to see your work during the con, so a web site that they can browse at their leisure can be a real plus! Many colorists that have approached me with coloring portfolios also have a web site with additional work available to see. This also opens up the ability for people who like your work to email you with commissions and jobs.

The practical reality of coloring work is that to start out you'll probably need to do a lot of "spec" work. This may not pay much, or at all, but it will allow your work to get out and be seen by other professionals. If you don't do your own comic work, you'll have to find other comic artists who need your coloring talents. Check out web-sites like <http://www.shaneglines.com>, which are linked to HUGE posting boards of artists doing all manner of illustration and coloring. This is a perfect place to make online contacts for work!

If you're interested in the finer points of digital coloring, be sure to check out Blue Line Pro's Digital Colors for Comics, available soon! It's chock full of useful tips and helpful info!

Hope this helps!

Paul

To whom it may concern,

My name is Saleem Saed and I'm an Illustration Major at Iowa State University. My question is concerning available scanning size of scanners. I have not been able to find a scanner that is able to scan the dimensions

(11"x17" or 10"x15") of comic drawing boards. Do the professionals who have to send their work in just shrink their work down and then send it in?

Questionable confused,

Saleem

Saleem,

There are 11"x17" scanners out there to purchase, but at this time they are around \$1200 and up. There's just not enough demand for them to push the price down.

A trick you can do: Use a copy machine to reduce your 11"x17" originals to an 8.5"x11" paper size. Reduce it by 64% on the copy machine and you'll be fine to scan your stuff on a "standard" size scanner.

Most professionals will have "full size" art to work with (11"x17") to give them the cleanest line as possible. Check out the article in this issue of Sketch, and it will tell you how to piece your work together!

Aaron

Sirs,

I'm interested in the announced DIGITAL COLORING book, but I'd like to know if the book or CD versions are Macintosh compatible?

Thanks

Ron Fontes

Ron,

Yes. The information in the book will be specific information on how to use Photoshop for coloring comic books - for PC's and Macs. Most of the CD will be in PDF format, allowing it to be viewed in Adobe Acrobat (a free download).

Aaron

Hello,

I'm a new CLUB BLUE member, and was wondering why I cannot locate J. Scott Campbell's DANGERGIRL SKETCHBOOK on your online product list? Also, does the Club Blue 15% discount apply to merchandise, when using the discount coupon, or only on subsequent purchases?

Thank you ever so much

Bret

Hi Bret,

I'm sorry to say, but as of now (when I was writing this); the J. Scott Campbell DANGERGIRL SKETCHBOOK is no longer available. I've had tons of customers who can't find it either. Hopefully the right people will read this letter and we'll see a reprint of that book.

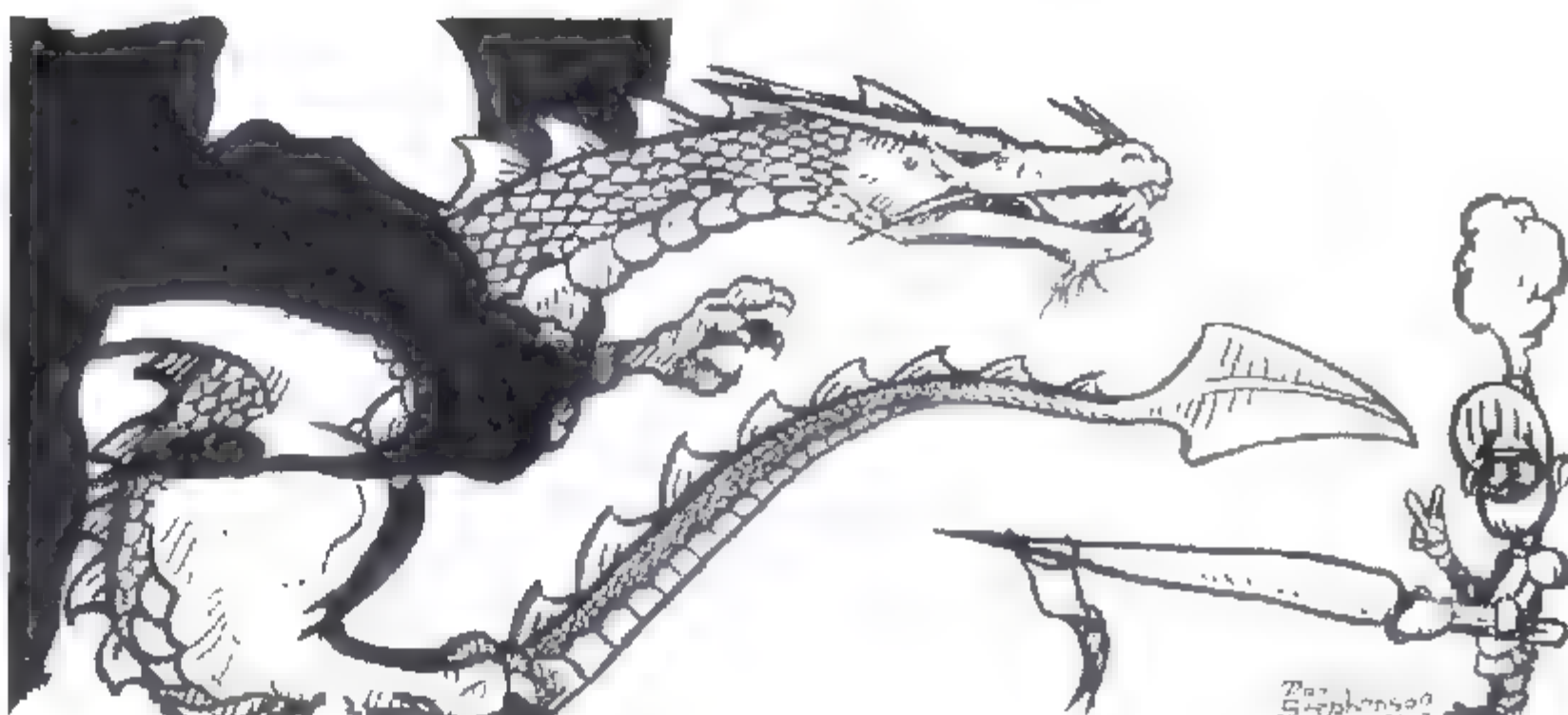
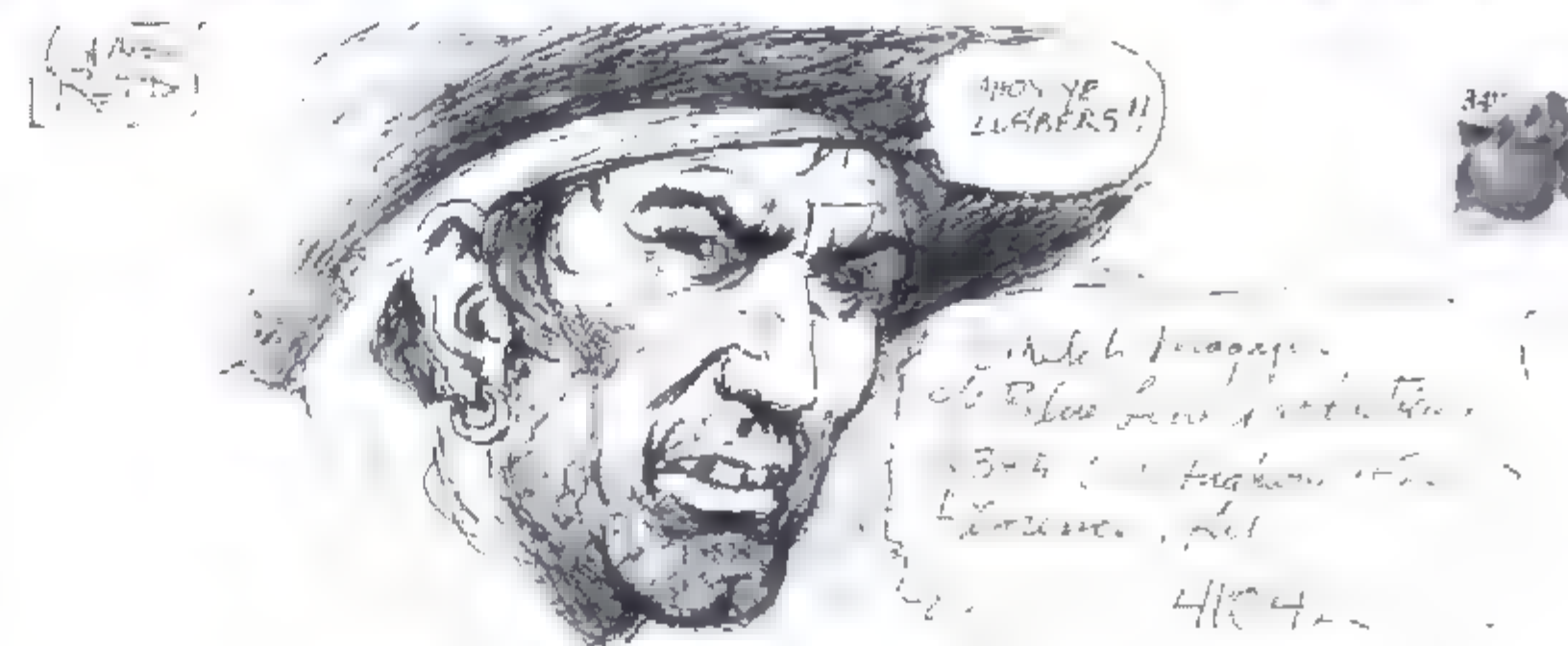
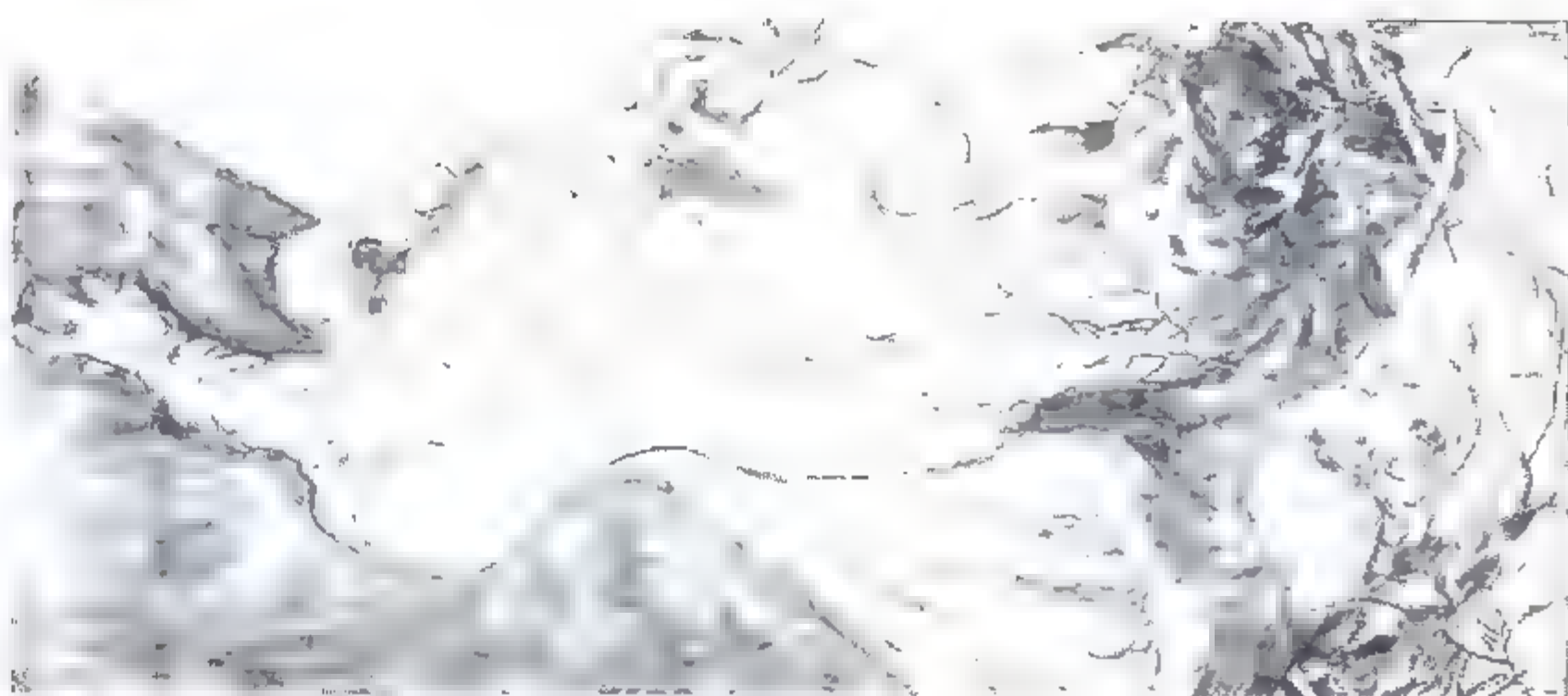
The 15% discount applies to all your purchases, except a subscription to Sketch. You can only use your \$15 dollar coupon on a purchase of \$30 or more. That \$30 after your 15% discount is taken out.

Thanks for the questions,

Mike Hickey

Bret, I hope you can locate a copy of the Sketch book soon. If you're a J. Scott fan, it's a must-have. The J. Scott SKETCH interview will be here soon, I know you'll enjoy it.

F





# AARON HÜBRICH'S DIGITAL COLORS

## How to Scan In Your Work

The most important thing you have to know is how to scan in your work if you plan on coloring it digitally. Without a high quality scan, you'll be doing a lot of hard work for nothing. Some people will tell you that you need to scan stuff in at the highest resolution you can, or to the highest capacity of the printer. Well, that's really not necessary, and will waste a lot of disk space if you do scan that way. I know you've seen a lot of printers out there claiming that they can print at 2000 dpi...well that's great, but I guarantee your human eyeball won't be able to tell the difference between that print and a 300 dpi print (unless you use a microscope)! What I'm going to show you is what works for me. I always tend to learn things the hard way, so save *yourself* some time, and follow these steps. I'll bet you'll be happy with the results.

Step 1) Use the correct paper. If you are using any of the Blue Line Pro pages, you are already ahead of the curve. They're already set up for the size you need to scan. If you're not using these pages for making your comic books, then I strongly suggest you do. Make sure the inked pages are clean of debris, and also make sure the ink is dry before you start scanning.

Step 2) You're going to need a computer and a scanner. If you don't have one, rent one at Kinko's. *I don't want any excuses people!* A decent scanner will set you back about \$100 retail. It'll probably come with a lame program used for scanning in pictures of the family pets. *Use it only as a last resort!* What you want to use is Adobe Photoshop (Photoshop LE or whatever basic version they give you will work for a while, but soon you will need the full

version of Photoshop). Again, if you don't have this program, rent it at Kinko's...no excuses. You're going to need Photoshop eventually, so get hold of it somehow. Check out eBay, some web sights, or stores that may sell older versions of Photoshop. I'd recommend version 5.0 or newer...6.0 is really nice (really expensive tool!)

Make sure the computer you're working on is decent, because Photoshop is a memory hog. Most new computers are fine, but if you're old school like me, have at least a 400-megahertz (Pentium II or III) computer with 128 megabytes of ram if you're using a PC. If you're using a Macintosh, just make sure you're at least using a G3 with 128 megabytes of ram or higher.

I can only assume that you have your equipment set up correctly, so please don't write in asking how to hook it up. If you've gotten a scanner recently, I would follow the directions the manufacturer has given you to install your scanner properly. After you've done that part, then you can read on!

### 3) Let's scan our work!

Place your work face down on the scanner. If you're working with full size 11"x17" boards, lay the top half on the glass with edges straight. If you have to tape it down to hold it that's okay, but just make sure it doesn't ruin the work. Open up Photoshop and start your scanning software. Once it loads up and previews your work, you'll want your settings to read: "Line Art," "Text," or "Bitmap." As bad as it may look

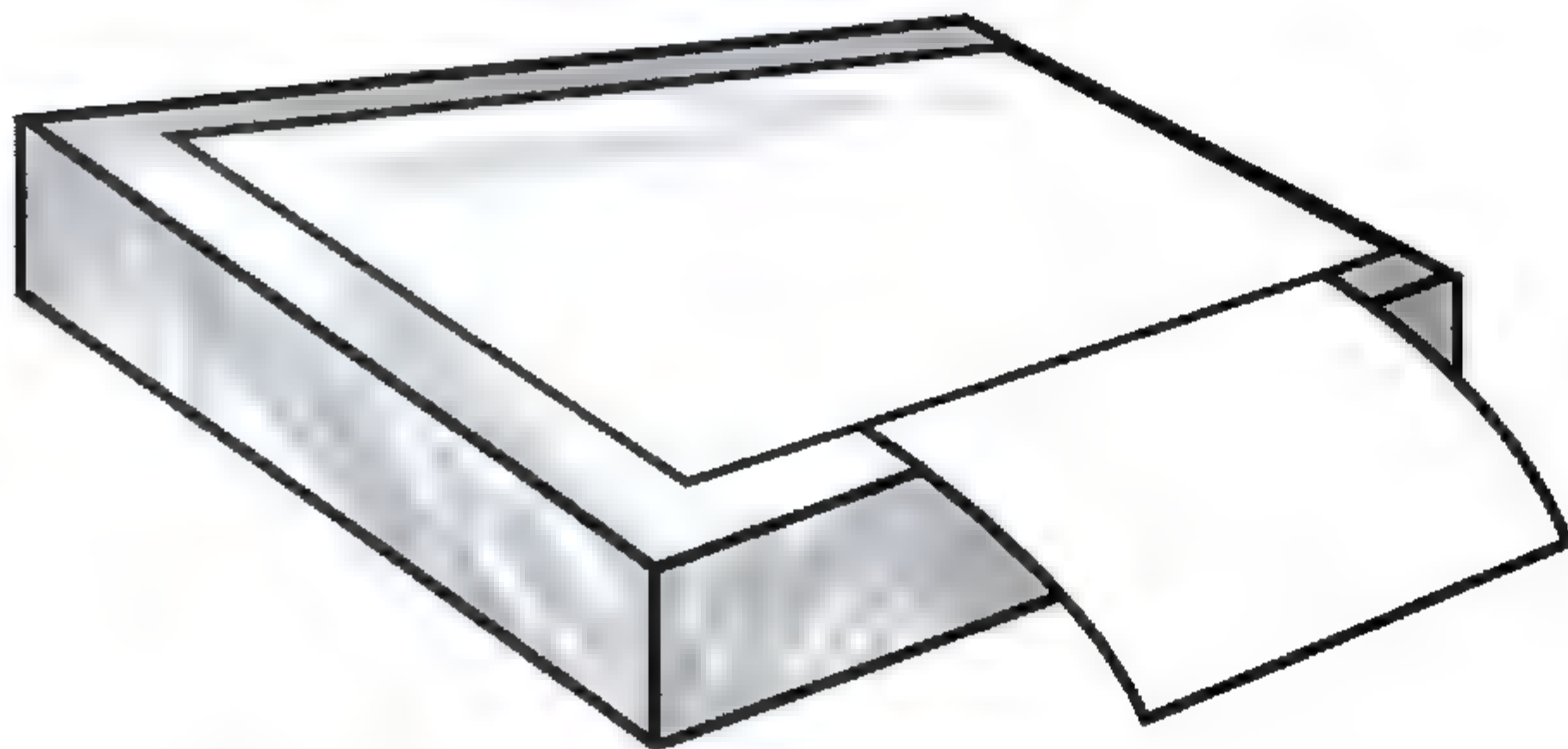


on screen, don't try to scan it in as a photo or as a grayscale image. It will be a huge file, and will not scan the image with a crisp line. Trust the scanner... hear Obi Wan's voice, "Let go!" You only want the scanner to see the black line, and nothing else. The "dpi" settings should be at least 600 dpi. Your scanner software may have different default settings for black and white scanning, so don't flip out if it wants to scan your piece at 720 dpi, or even 1000 dpi. It won't matter in the long run, because eventually we are going to "rez" it down to 300 dpi once it is scanned into Photoshop.

You'll know your scanner settings are correct if it scans each image as a **bitmap** image. Check this by clicking on Image > Mode. If it's anything other than this, recheck your scanner settings and try again. You're done with your scanner now...let's go to Photoshop!

By now you should have the top half of your page scanned in as a bitmap image. Name it "top half page 1," for example, when you save it as a BMP file (bitmap). Repeat the same steps above for the bottom half of your art. Now you have 2 pieces to put together.

Open the "top half" and go to Image > Canvas Size. Your "width" can stay the same for now, but you'll want to change your "height" to 17" (the original size of your page). Click on the "move tool" and drag your "top half" to the top of the page. There should be a black space left behind...I wonder what will go there? Save your work now.





While leaving your "top half" open, go to the "bottom half" and open it. When it opens on your screen, go to Select > All, then go to Edit > Copy. After that, close the "bottom half." It will ask you if you want to save. Click "no."

Go back to the "top half" that still should be open. Select Edit > Paste. Your "bottom half" should appear on the same page, with a moving marquee around it. Zoom in and fit the lines together using the "move tool." This part could either be frustrating or awesome. It really depends on how straight your scans were. Some lines may fit - some may not. If it gets too frustrating trying to line things up, start all over again, and make sure your page was on the scanner straight - both times!

Once your bottom half is in position, deselect your Marquee by going to Select > Deselect. Now, two pages become one! You may want to save it as a new name (example: page1). It's not really necessary to keep the "old" top and bottom halves now.

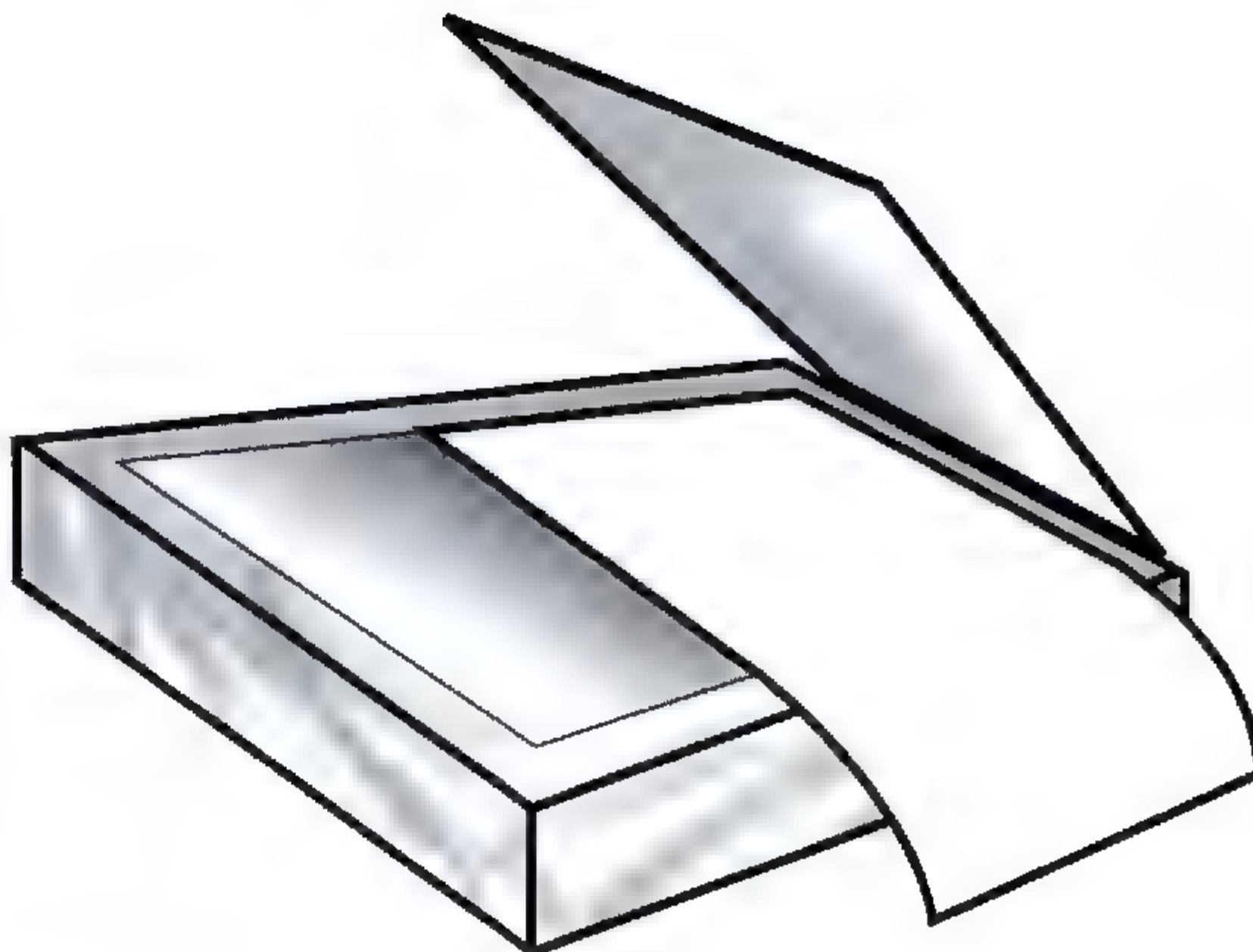
Go ahead and trash the old files...leaving more room for jpegs of your favorite boy bands.

So now we have a huge piece of artwork in our computer. Are we going to work at full size? Yes. Your final **canvas size** needs to be 11"x17" if you plan on working for any company that needs comic book coloring. Your "dpi" settings need to be at 300 dpi.

A quick review: lay your work face down in your scanner. Scan your top and bottom art as a Bitmap or Lineart at a minimum of 600 dpi. Connect the 2 pieces to make one 11"x17" final piece. Reduce the dpi settings to 300 dpi.

Now that you have your line art scanned in and at the correct size, you'll want to clean up all the specks and dirt. You can even patch up some of the inker's work...just don't tell them that you did though - inkers are so sensitive, you know. It's now a good time to check your tools to see if they are set up correctly. Make sure the Magic Wand and Bucket tool **anti-aliasing option is turned off**, or unchecked. If you don't do this, you could risk having a fuzzy white line around your line art when you color.

For those of you just wanting to practice, go to a Kinko's or find a decent copy machine to reduce your original art to be able to scan in *once*. I'll guess that you have 11"x17" art to work with. If this is the case then reduce it to 64% on the copy machine, and take the 8 1/2" x 11" copy to your scanner to be scanned in. Follow



the steps for scanning in the full size art, and skip the part about piecing it together. This works fine for practice, but I would highly recommend that you follow the procedures above if you want to make sure you have excellent lines to work with.

After everything is scanned in and cleaned up, you'll need to change the mode to RGB or CMYK. Go to Image > Mode. Select the mode you want. I'd recommend CMYK, because it will be more accurate in displaying color that the printer can use. RGB is fine if you make sure the colors you use are in the CMYK range. Your file size will now become rather large, so make sure you've got the hardware to do the job!

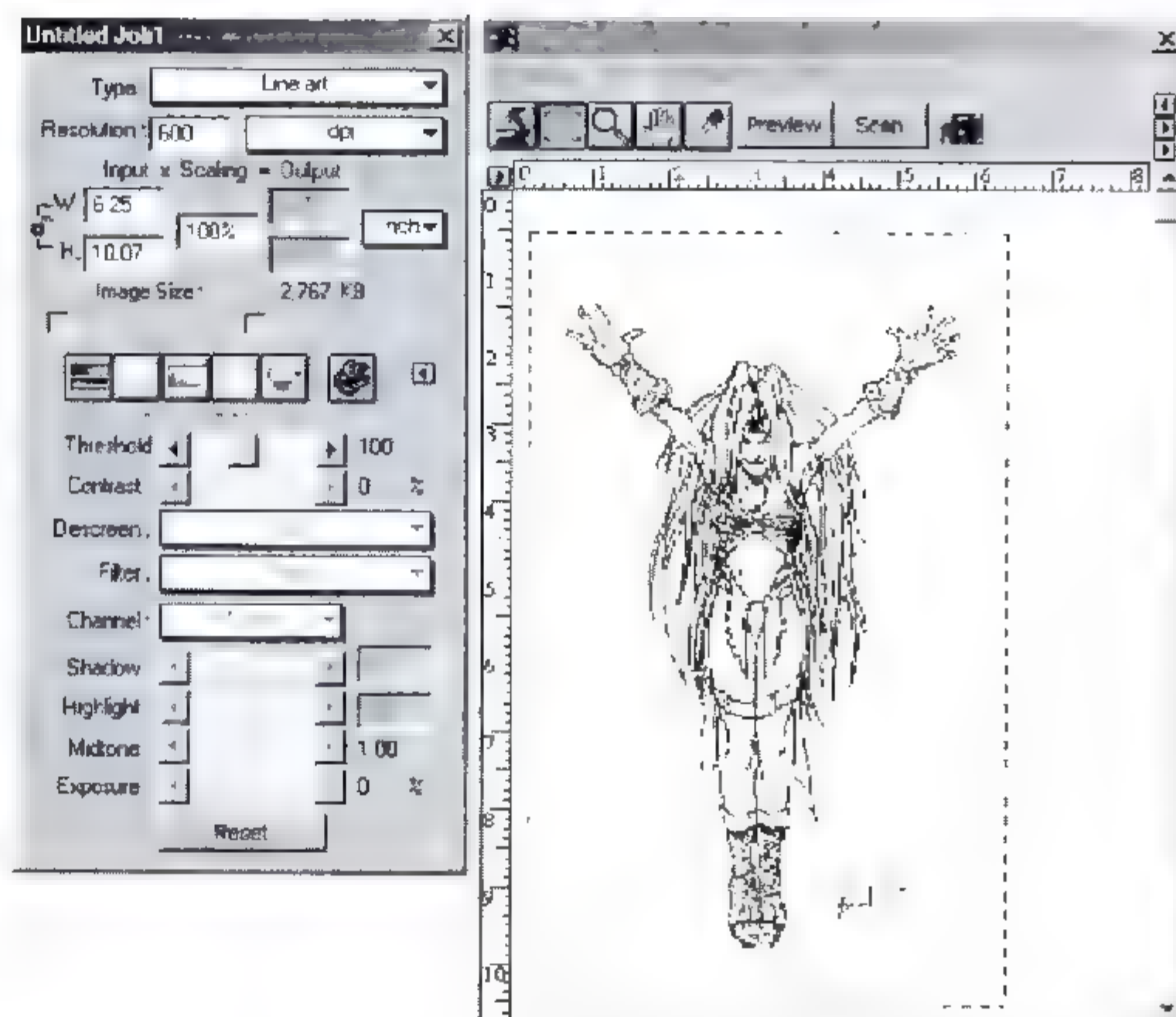
#### 4) Coloring!

This time it's not about coloring! Okay, okay...it wouldn't be very nice of me to leave you hanging, now would it? There are way too many options to tell you

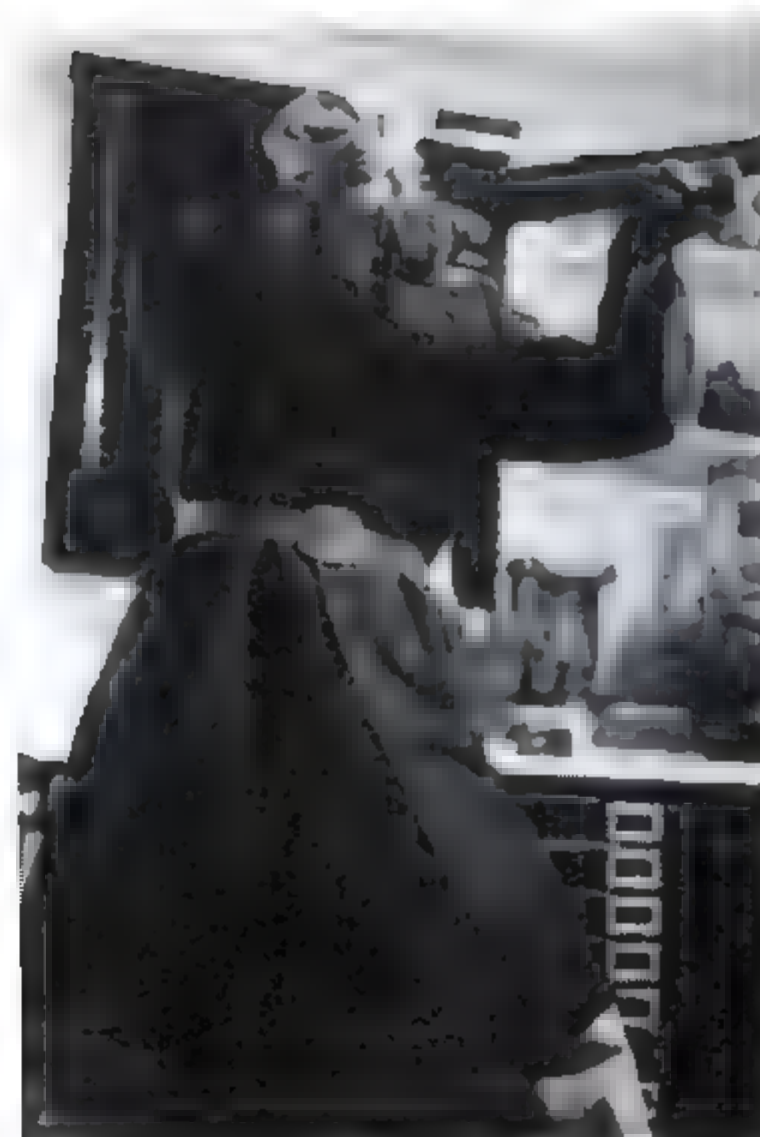
about in this article - from working in channels, to layers...I could go on for quite a while. What I will reveal is that you can begin practicing coloring without affecting the line by simply adding a new layer (Layer > New), and selecting the multiply option. Multiply on this layer allows you to color without affecting the line art underneath. So have fun practicing.

Don't hesitate to experiment! It's just pixels we're working with, so don't feel weird about trying something new when you color. Do whatever works for you. Play with all the options that Photoshop allows. And last but not least - have fun!

Questions...  
contact Aaron at  
Aaron@bluelinepro.com

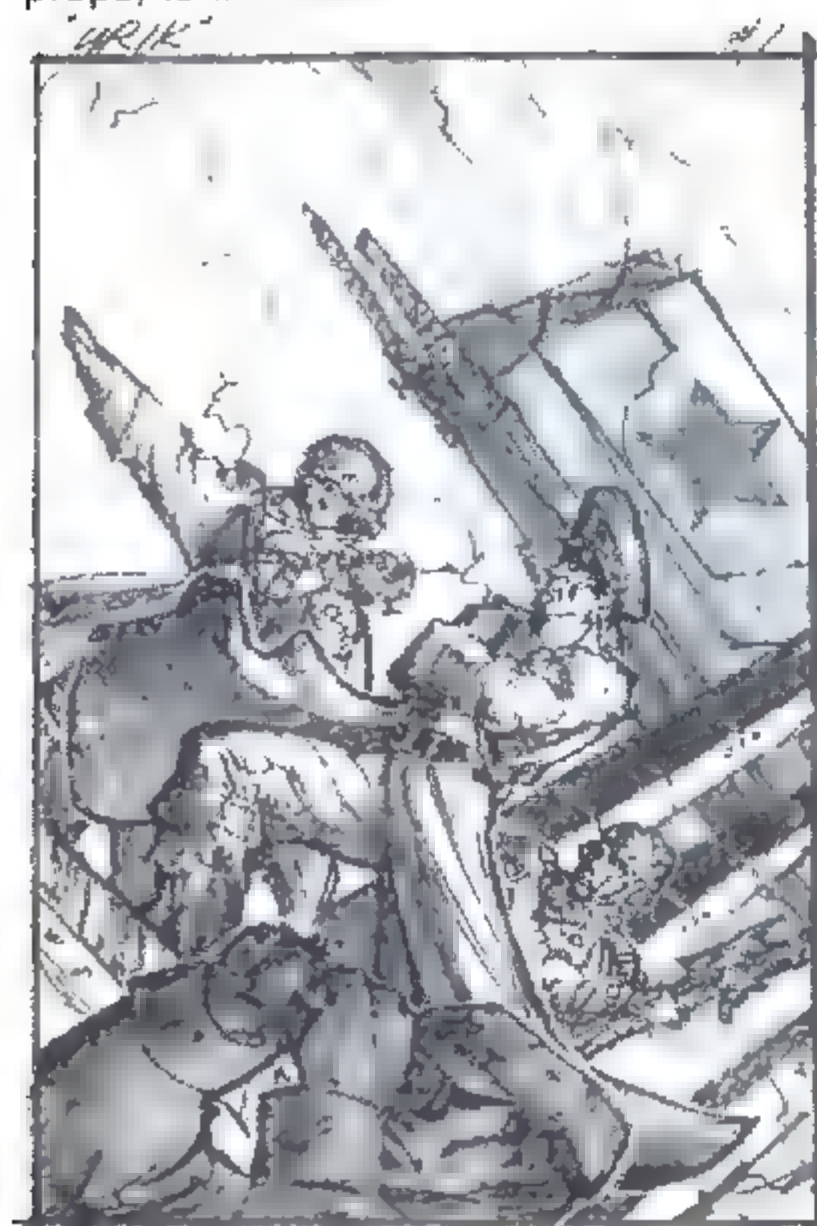






Step 1.

Concept sketches – These sketches are based on direction and criteria given by the client. The gathering of reference, and perhaps shooting of models and props, is initiated.



Concept illustrations (Left)  
Photo references (Above)



## Step 2.

Approval of concept – Discussion of sketches with the client then determines the concept and composition of the painting. Additional reference, if needed, is then gathered in preparation for the finished pencil.



## Step 3.

Finished pencil – This stage is based on analysis of concept sketches with the client. (Above)

## Step 4.

Final pencil approval – This is the final pencil, incorporating any additional revisions from Step 3. Note the change in the shape on the shooters, refinement of lip & chin on Urik, the addition of a second hand gun on Urik, and the elimination of the antennae on the radio pack. (Above)



## Step 5.

Set-up of color scheme - I first seal the drawing on the board with retouch lacquer. I will then usually tint the board with a color, in this instance "turner's yellow" acrylic. This color will "marry" with all other colors that are layered down over it to harmonize the color scene. (Lower Left)



Step 6.

Local color block-in – I lay in the general color of each element in the composition, in a combination of water-based medium in thin application. This is very much like a coloring book approach.



Step 7.

Application of the oil ground – After the drawing is blocked in with local color, I lay down an oil wash over the entire board. This ground color will affect every color underneath. This is applied with a wide brush or can be poured onto a wet surface of mineral spirits. I then tilt the board back and forth to blend and even out the surface. Then it is left to dry.



Wet



Dry



Step 8.

Removal of the oil ground – Using a kneaded eraser, I remove the oil ground on the lighted side of the subjects, as well as on background areas or any area that will have a middle to light value. This begins to establish form and volume throughout the composition. (Right)

Step 9.

Fixing the remaining oil ground – I spray the painting with retouch lacquer to seal in the ground color. This will allow me to apply water or oil based glazes without disturbing the previous applications.



Step 10.

Establishing the dark values - Using a combination of glazes and opaque techniques, I lay in the dark values of the painting. I am working from background to foreground, and keeping in mind the control of contrast through each element in the composition. (Left)



Step 11.

Establish the medium values – Again, working from background and moving forward, I lay in the medium values of the composition. (Upper Right)



Step 12.

Establishing the higher values – This is the finishing stage of a painting. Here I lay in the lighter values and the high ights within the subject matter. (Below)



Finished painting to be delivered to the publisher.  
(Lower Right)



To see more of David's artwork go to [www.bluelinepro.com](http://www.bluelinepro.com) and click on the David Michael Beck Gallery icon.





Due to popular demand, we at Blue Line Pro present *Blue Line Pro's Digital Colors for Comics*, the first in a series of Blue Line Pro "how to" manual books.

With 48 square-bound 8x10 full color pages, *Blue Line Pro's Digital Colors for Comics* walks you through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, *Blue Line Pro's Digital Colors for Comics* demonstrates alternative pathways to the same effects and goals.

Blue Line Pro will also be offering a special CD-ROM edition. This special edition includes several **extra** features on one easy to use CD. The compact disc includes ready-to-color high-resolution line art that corresponds with the lessons taught in the book, exclusive links to the Internet for addition information and updates, and much, much more. The CD comes sealed on inside back cover and is compatible with both PC and Mac formats.

*Blue Line Pro's Digital Colors for Comics* (ITEM# BL3001) and the *CD-ROM Edition* (ITEM# BL3001CD) is scheduled to premiere this April at a SRP of \$9.95 (regular edition) and \$15.95 (CD edition). Order Now at [WWW.BLUELINEPRO.COM](http://WWW.BLUELINEPRO.COM)



**BLUE IS TRUE**



**COMICS ARE COOL**

**BLUE LINE PRO.COM**

ART BOARDS, SUPPLIES AND BOOKS SKETCH MAGAZINE BLP COMICS COMICS CONTINUUM



BLUE LINE PRO PRESENTS  
**COMICS  
CONTINUUM**



**RESERVE  
YOUR COPY  
TODAY!**

**YOUR #1 SOURCE FOR IN-DEPTH  
COMIC BOOK NEWS AND MEDIA INFORMATION!**

- **SPIDER-MAN**  
MOVIE FRANCHISE, MTV CARTOON!
- **MARVEL MOVIES**  
HULK! DAREDEVIL! X-MEN!
- **SMALLVILLE**  
MICHAEL ROSENBAUM, AKA LEX LUTHOR!
- **WITCHBLADE**  
SEASON 2 PREVIEW!
- **X-MEN: EVOLUTION**  
BEHIND THE SCENES!



Y

Z

1

